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TO

ROBERT SCOTT, D.D.

MASTER OF BALLIOL COLLEGE, OXFORD,

ETC. ETC. ETC.

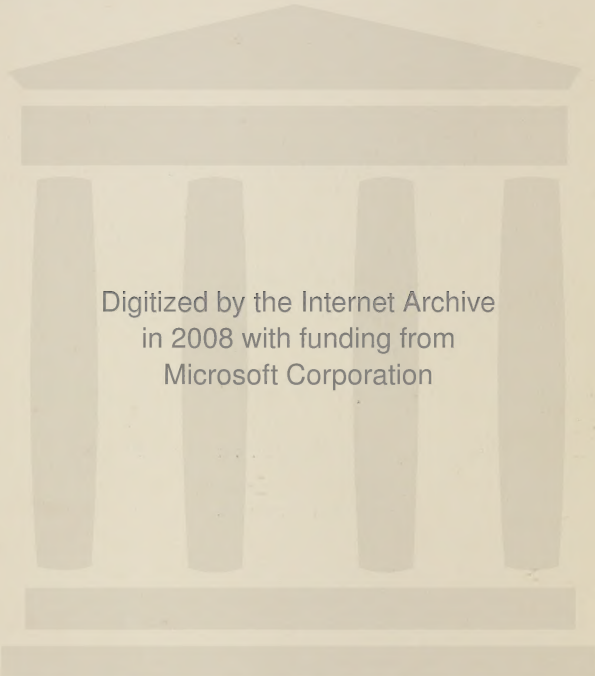
IN GRATITUDE FOR THOSE LABOURS,

WHICH HAVE MADE THE STUDY OF GREEK EASIER TO ENGLISHMEN,

AND IN ACKNOWLEDGMENT OF

PERSONAL KINDNESS.

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PREFACE.

THIS work, as some of its readers may perhaps remember, was announced for publication more than five years ago. At that time I contemplated a series of notes like those which accompany my translation of the *Agamemnon*, and these I had hoped might be accomplished in a very few months. I was prevented, however, from finishing them as soon as I had expected, and meantime my conception of the sort of commentary that was required underwent a gradual but complete transformation. Instead of simply giving my opinion on the various difficulties in the play which had occurred to myself or to others, I now began to examine my author line by line and word by word, in the hope of extracting the full meaning, both of the whole and of its parts. I only trust that I may have succeeded in transmitting to the reader some portion of the insight which I have seemed to myself to derive from this kind of study. The play itself is confessedly the most difficult of the tragedies that have come down to us from Grecian antiquity, and much of it still remains either obscure to me, or imperfectly cleared up; but I appear to feel firm ground under me in many places where I used to move with uncertainty, and I cannot but hope that further labour will considerably diminish the number of difficulties yet unsolved.

The chief source from which to look for light is, I believe, the poet himself, who, more perhaps than most writers, abounds in parallelisms of thought and expression. Whether the object is to explain a construction, to represent an image, or to apprehend an idea, *Æschylus* will generally be found his own best interpreter. Accordingly, most of the illustrations in my notes have been drawn from this or the other plays. *Sophocles* and *Euripides*, especially where they write on the same subject, are valuable as affording a basis for analogical reasoning, and will well repay a closer exami-

nation for that purpose than they have yet received : but, like all great authors, each has his marked individuality of thought and feeling—each conceives in his own way of the tradition presented to him, and hardly any testimony from them can bear on the meaning of Æschylus with half the force and directness which we feel immediately when the poet is made to witness in his own cause. As a general rule, too, I have sought to confine myself to the task of bringing out the meaning of the play, rarely diverging into discussions of points of grammar, explanations of passages in other authors, or lexicographical accounts of single words. At the same time I have been anxious to pass over no question which might fairly seem to call for answer, even at the risk of occasionally repeating what is already sufficiently known, or may be gathered from obvious sources, though it is possible that in this respect, as in others, I may have erred on the side of defect as well as on that of excess. I have adopted from Klausen the practice of prefixing to each speech, or series of speeches, a brief summary intended to convey its purport as a whole, a practice which I should be glad to see pursued more generally in editions of the classics, as I have frequently observed that superficial students, especially of ancient poetry, are apt to overlook their author's drift, from not being at the pains to divest it of the external form in which it comes to them, and ask themselves what it would be if written down briefly in such language as they are themselves in the habit of employing. Throughout the notes I have endeavoured to study compression, indicating considerations which may be further developed, and referring to passages which require to be examined, while I have not been sorry at times to relieve the dryness of such comments by remarks of a general nature, intended to call attention to what may be termed the literary characteristics of the play.

There is one feature in my edition which I feel sure will give it an interest in the eyes of scholars. The late John Wordsworth is known to have been for many years contemplating an edition of Æschylus, of which his well-known article on Scholefield's edition in the *Philological Museum* was, as it were, a foretaste. Through the unusual kindness of his brother, Canon Wordsworth, to whom I was previously quite a stranger, I have been allowed to consult his MS. materials, making such use of them as I might think best for my own purposes. I have availed myself somewhat largely of

the permission, so as to incorporate in my commentary many of the results of his patient thought and accurate and extensive reading. I only regret that the plan of my work has not admitted of my giving to the world a still larger portion of this most valuable collection, especially as the undigested state in which it has been left renders it but too probable that it is only through some such medium as the present that it is likely ever to see the light. Had the author been spared to complete his work, it would undoubtedly have been one of which English scholarship might well have been proud. His researches into MSS., though superseded by the recent works of Hermann and Franz, would have produced an *apparatus criticus* superior to anything which existed at the time of his death, while his minute knowledge of the phenomena of the Greek language, some notion of which may be derived from his article already referred to, would have given him a claim to rank with such scholars as Lobeck. We should not have had then to point to Bishop Blomfield as the last of our great editors of Greek tragedy.

In strictness of speech the present edition has no pretensions to be considered a critical one. Franz and Hermann seem to have done all, or nearly all, that can be done by re-collation of MSS., and as I had nothing to add to their labours,* it seemed better to refer readers to them than to attempt to make a digest of them for my own pages. I have, however, thought it right to mention in my notes all the instances in which my text has departed from the reading of the MSS., with the name of the person by whom the change has been introduced, so that a student disinclined to critical minutiae should still be able to judge for himself of the extent to which modern criticism has found it necessary to desert the oldest external authorities. Here and there I may have passed over some minute difference of orthography, though in general I have wished to register even these. But I have not felt myself called upon to note the discrepancies of the MSS. among themselves, or even to specify every one of the comparatively few and trifling instances in

* The librarian of the Escorial informs me that no MSS. exist there answering to the report inserted by Capt. Medwin in the preface to his translation of the *Prometheus*. The story had not escaped the notice of John Wordsworth, who speaks doubtfully of it, referring to an article in the *British Critic*, No. 24, p. 379.

which the parent MS., the Medicean, is less correct than its Guelferbytan copy. For the text which I have printed I am myself responsible. It will be found to occupy an intermediate position between those of Wellauer and Klausen, who admit scarcely any innovation upon the MSS. and early editions (authorities whose respective values they do not always sufficiently discriminate), and those of the later German editors, though its leaning on the whole is decidedly to the former extreme. In general I may say that the result of my experience has been to make me think more highly of the MSS., and less highly of editorial ingenuity. The three most recent continental recensions of the text, those of Franz, Dindorf, and Hermann, appear to me to be in far too many instances only monuments of sagacity misemployed. The high tone of the scholarship of the present day (which they have themselves, in different degrees, contributed to produce) has preserved them from falling into the errors of Schütz; but their dealings with the text have been as rash and unscrupulous as his, and are likely, if I may trust my own judgment, to meet with as little favour at the hands of succeeding scholars. Let me not be misunderstood, as if I wished to deny the eminent services which emendatory criticism has at different times rendered to the text of Æschylus. The critical part of these notes, scanty as it is, will show numerous instances in which errors have been purged away by the care and acuteness of earlier scholars; and to come to later times, the restoration and distribution of the *Κομμός* in this play, a task of which the greater part was achieved by one of the first efforts of Hermann's long life, affords, as I have there remarked, a consolatory proof of the effect which may be produced by the union of critical penetration, metrical knowledge, and poetical feeling. But one who has made Æschylus, and this play in particular, his study for years, must be pardoned if he expresses the feeling of disappointment with which he has watched the recent course of Æschylean criticism, especially in those quarters from which he had been led to expect most.* Even Mr. Paley's last

* Of Hermann's edition I have already ventured to express my opinion in an article in the *Edinburgh Review*, July, 1854. The best continental edition of the *Choephore* since Klausen's is Bamberger's (Göttingen, 1840), of which the explanatory part is brief but able, and the critical ingenious, and at the

valuable edition, certainly the most satisfactory which has ever appeared within the same moderate compass, has marred its varied usefulness by occasionally admitting alterations, which even the editor himself does not profess to think certainly true, seemingly because it is considered necessary to furnish an intelligible text. Surely where, as in the obscurity of the author and the deficiency of documentary evidence may well be the case, an editor is unable to satisfy himself of the true reading of a passage, his business is to give the text as it stands, adding such opinions as may commend themselves to him on the probabilities of the matter. The question is not simply, as some appear to think, between two readings, neither, doubtless, the product of the author, but one making sense the other nonsense, but between a reading which, if not genuine, is the wreck of the genuine one, and another, which is confessedly only a make-shift till the genuine one be found. Unanimity in constituting a classical text is a thing to be desired rather than to be hoped for : but we may at least expect that editors should reform according to their own solid convictions, not re-write in

same time devoid of extravagance, though not always convincing. The last published, De Jongh's (Utrecht, 1856), seems to add but little to the knowledge of the play, while in the recension of the text it is apt to return to errors long since corrected. This extreme, however, is better than that embraced by another Dutch scholar, Karsten, whose recent edition of the *Agamemnon* (Utrecht, 1855), has but few parallels for rashness of innovation, even where the text has hitherto been least suspected. Schneidewin's promised edition of *Æschylus* has unhappily been intercepted by his death. His *Agamemnon*, which has appeared posthumously (Berlin, 1856), is evidently a work which will require careful consideration from succeeding editors of the play, though his reformatations of the text, except, perhaps, in a single instance, scarcely commend themselves as highly probable. Some of the points raised in the commentary, *e. g.* on the scope of the second choral ode, had already been treated by him more at length in certain 'Aeschyleische Briefe,' of which I had the pleasure of receiving from him a copy, extracted from his *Philologus*, where they had originally appeared. I must speak with general disappointment of the various recent tracts on *Æschylus* by continental scholars, which have fallen into my hands, with the exception of Todt's *Commentatio de Æschylo Vocabulorum Inventore* (Halle, 1855), a work which I regret not to have seen till after my own notes had been completed. Dindorf's *Prefatio ad Æschyli Tragædiarum Editionem Lipsiensem Tertiam* (Leipsic, 1857), which I have seen as these sheets are passing through the press, gives a fuller account of the Medicean MS.; but the examples of critical restoration, in the case of the *Orestea* at any rate, appear to be rather bold than successful.

obedience to baseless and arbitrary fancies, or to the mere authority of a great name.

With regard to the metres, I have followed the arrangement of Dindorf's second edition, especially as he still adheres to the old numeration of lines, a point in which some uniformity, whether produced by double notation or otherwise, is surely becoming a matter of paramount importance.* The present play is obviously one in which the metrical arrangement presents unusual, perhaps unexampled difficulties: out of four choral odes two are for the most part metrically in a state which continues to divide, if not to confound the critics, and there is a shorter song which, though apparently not monostrophic, refuses in its existing condition to conform precisely to antistrophic rules. The result of metrical criticism, as Mr. Paley remarks, tends seemingly to establish the fact that the law of antistrophic correspondence in Æschylus is inexorably strict, so that there would be some plausibility in the conclusion that certain parts of the play have at one time or another, probably at a period antecedent to any known MS., undergone something like systematic corruption—a process from which it is hardly likely that modern learning and ingenuity, however pre-eminent, will ever be able to recover them.

The appendices which I have thought it worth while to add will explain themselves. That on the *Scholia* is merely a slight offering to a work for which, except in the way of more careful examination of MSS., little has yet been done.† That on the *χρησμός* given to Orestes has already appeared in nearly the same form in the *Journal of Classical and Sacred Philology*, No. 5. The view there propounded requires that the passage should be considered as a whole, while its exposition would obviously exceed the limits of a single note.

In dismissing this work I would desire to express a conviction which has grown up during its progress, that much yet remains to be done for the study of Æschylus. It is not for me to estimate

* The references to the dramatists in the commentary are all to Dindorf's notation, with the exception of those to the tragic fragments, where I have followed Nauck's recent elaborate collection.

† It is a satisfaction to see that so accurate a scholar as Maurice Haupt, at the end of his preface prefixed to Hermann's *Æschylus*, promises an edition of the *Scholia*, 'et aucta, et ut genera eorum postulant disposita.'

the measure of success which the method I have pursued has enabled me to attain : but I cannot doubt that the same method applied to the examination of the other plays would set many hitherto disputed passages in their true light, and bring out many points as yet unnoticed. Such points may be inconsiderable if taken separately, but in combination they form a solid possession of knowledge, and it is in their discovery that we seem to reach that familiarity with the author, the attainment of which is almost like the gaining of a new sense. It is surely possible that there may be scholars here or abroad who, uniting the intuitive sagacity and minute learning of the Porsonian school with the patient thoughtfulness and comprehensive wisdom of Müller and Klausen, may be able to give us such an edition of *Æschylus* as would in some sort be both critically and philosophically satisfactory, developing the significance of the poet's words and thoughts, and regulating his text with a discernment which can reject the wrong even when unable to discover the right.

My acknowledgments are due to Dr. Wordsworth, for the kindness which I have before commemorated ; to Mr. Paley, with whom, in an early stage of my labours, I enjoyed the pleasure of a long *Æschylean* correspondence,* to Dr. Peile, who permitted me to use some notes containing his reconsidered opinion on several passages in the play ; and to various friends, from whose knowledge and judgment I have derived much profit in many ways during the progress of this book. The published works which I have used will appear from the commentary itself. In general I have been scrupulous in naming the author of each view or illustration, though in the case of parallel passages I have not always thought it necessary to do so.

* To prevent misconception, I may mention that my notes on the first half of the play were communicated to Mr. Paley while he was preparing his last edition. Unfortunately they were in a very imperfect state, a considerable portion of them existing only in a first draft, and this has led him to notice as mine various opinions which I have long since discarded.

INTRODUCTION.

THE vengeance of Orestes is touched upon more than once in the *Odyssey*. At the very commencement of the action, in Book I. (vv. 30 foll.), Zeus is introduced as thinking of the 'noble' (ἀνύμωνος) Ægisthus, recently slain by the 'far-famed' Orestes, when he represents the event as an instance of the unreasonableness of men in blaming the gods for evils which they bring on themselves, Ægisthus having been distinctly warned by Hermes not to slay Agamemnon or woo his wife, 'for there shall be vengeance from Orestes the Atreid, when he shall have come to age and longs for his own land.' In Book III. (vv. 304 foll.), Nestor informs Telemachus that after the death of Agamemnon the people was subdued under Ægisthus, who reigned for seven years over rich Mycenæ, but that in the eighth the godlike Orestes came back from Athens, slew the slayer of his father, and gave to the Argives a funeral feast, 'for his hated mother and the craven Ægisthus,' during which Menelaus happened to arrive from his ocean-wanderings. Telemachus had already asked (vv. 249 foll.) where Menelaus was, that Ægisthus had been left to work his will, and Nestor had replied, that if Menelaus on his return had found Ægisthus living in the palace, the murderer would not even have had earth thrown on him when dead, but dogs and birds would have torn him as he lay in the plain far from the city, nor would any Achæan women have bewailed him—an apparent condemnation of Orestes' conduct in giving the funeral feast, though nothing is expressly said to show that the vengeance was in any way incomplete. In Book IV. (vv. 512 foll.), Menelaus relates to Telemachus how Proteus informed him of his brother's death, comforting him by the assurance that if he returned home he would either find the murderer alive or just slain by Orestes, so that he might be present at the burial (σὺ δέ κεν τάφου ἀντιβολήσῃς—doubtless that of Ægisthus).

All that Æschylus has in common with Homer is the bare fact of the return of Orestes after years of absence, and the revenge which he takes. The funeral feast and the arrival of Menelaus, whatever place they may have had in the legend, have none in the

drama. The former would perhaps not be inconsistent with some of the notices in the play (see on vv. 819—826), though it is not involved in them, and the flight of Orestes would leave no time for any solemnities in which he had to take part : the latter is implicitly denied by the course of the *Eumenides*, as well as by that of the *Choephoræ*. Even with regard to the absence of Orestes there are points of difference. He is represented, as we have seen, as coming from Athens. Under what circumstances he had been removed thither Homer does not say. Agamemnon, in speaking to Ulysses in the shades (Book XI. vv. 451 foll.), complains that he was not allowed to see his son, and inquires whether he is in Orchomenos, or Pylos, or Sparta, seeing that he is not yet dead. Nor does there seem any great similarity between the views entertained by the two poets on the condition of the dead Agamemnon. The manner of his death is treated by Homer (Books XI. 411 foll.; XXIV. 28 foll.) as a matter for grief even in the shades, as contrasted with the fate which he might have met in battle, and he mentions it as an aggravation that his wife did not close his eyes or his lips in death : but no hint is dropped that his loss of funeral honours has affected him, except as a mere indignity, and nothing is said of his co-operation in the work of vengeance, which is really the turning point of the *Choephoræ*. Nor, again, can we tell whether Homer's version of the story included a feature which, with the three tragedians, constitutes the essence of the catastrophe—the employment of fraud by Orestes. Such an expedient is indeed peculiarly adapted to dramatic purposes, as supplying the complication of plot, which was thought desirable even on the ancient stage, and it might be suggested by the very existence of the Chorus, one of whose functions is said to be ‘tegere commissa :’ but the equitable retribution of fraud for fraud is likely enough to have been an ingredient in the old legend, and the pointed recurrence to it in Æschylus as a part of Apollo's injunctions shows that, however introduced, it had entwined itself inextricably with his conception of the tale.

The structure of the *Choephoræ*, like that of all the plays of Æschylus, is sufficiently simple. The first half of the action groups itself round the tomb of Agamemnon. The tomb, according to Æschylus's version of the story, has been long unhonoured ; Agamemnon, mangled even after his death, had been buried without the usual lamentations, and we are apparently meant to

infer that no mark of respect had been offered to him since. On this day two distinct attempts are made to propitiate him. Orestes has returned from exile, in the hope of being permitted to win back his inheritance, and his first care is to pay to his father those observances which absence hindered him from paying at the funeral. Meantime Electra approaches with a train of libation-bearers, who form the Chorus of the play, and, indeed, give it its name. The same night which had conducted Orestes to Argos had terrified Clytæmnestra with a portentous dream, which the interpreters had declared to be significant of the wrath of her dead husband. Accordingly she had for the first time bethought herself of paying him the usual marks of honour, which were to be accompanied by a prayer for good to herself and evil to her enemies. The Chorus are Trojan captives, whom she doubtless supposes to be fit instruments of her bidding. Why Electra was allowed to accompany them is not clear, as her hostility must have been known, though in the little which we see of Clytæmnestra we do not find her mentioning her daughter; but we may suppose that in the strange mixture of feelings which prompted the self-contradictory act of honouring her victim in his bloody grave, she may have thought the presence of one sincere mourner at any rate would be acceptable. But the Chorus is thoroughly possessed with the conviction that the work of expiation which they are charged to perform is unnatural and futile, and they readily listen to Electra's doubts, and encourage her to turn the weapon against the inventor by offering the libations as from herself, with a prayer conceived in a directly opposite sense to that which Clytæmnestra had intended. This is the first stroke of that irony which, though it may have been more congenial to Sophocles than to the other two tragedians, is involved in most of those stories of crime and retribution from which the Greek tragic stage was replenished. The attempt was monstrous, and it has failed; the libations have been restored to their proper office, and Agamemnon's wrath, instead of being propitiated, has been aggravated by his child's prayer. At this very moment a new object appears; the lock of hair which Orestes had left on the tomb is discovered by Electra. It does not require much reasoning to convince her or her friends that it must have come from Orestes, though, unwilling to believe the best, she thinks that he must have sent it. A further discovery of footsteps which are apparently his only tends to perplex

and trouble her more. Orestes himself comes forward, and after some little difficulty succeeds in convincing her that he is veritably her brother. Thus deliverance appears to have arisen at last, but there are doubts and dangers still. The plot may be discovered through their own imprudence: Orestes may not have nerve for the deed: the aid of the dead has yet to be effectually secured. Orestes fortifies himself by recapitulating the terrible sentence denounced by Apollo against those who neglect to avenge their murdered kinsfolk, and reflects on the other motives which come in to confirm his resolution. Then they all join in a long and diversified lament, a hymn, as it is called, to the powers below. Orestes desponds, Electra loses herself in vain wishes; the Chorus checks both, reminding them that the dirge is doing its work, and that vengeance is drawing nearer every moment. They dwell on the aggravations of the past, so as to extinguish the chidings of compunction in the mind of Orestes, and exhort him to take the future into his own hand. When the lament is over, and a final effort has been made to sting Agamemnon into a sense of his wrongs, Orestes for the first time enquires the history of the libations, and learns the signs of vengeance given in the dream of the preceding night. He formally accepts the office of avenger, thus foreshown, and developes his plan of action, assigning to each a part in the plot. All leave the stage but the Chorus, who sing of the crimes of women as the worst form of created evil, branding the crimes of wives against their husbands as the blackest of all, and enforcing the law of retribution which sentences bloody and godless deeds. Such is the first half of the action, and it is this which is most characteristically Æschylean. In order that the catastrophe may be realized as he conceives of it, the poet has to concentrate the reader's disposable attention on the supernatural agencies at work. We are to think of this as the day of doom, and to mark the footsteps of divine vengeance as she nears her goal. That which Clytæmnestra, in insult or in fear, had denied to Agamemnon for years is conceded at last, and being entrusted to the hands of others, is turned to the very purpose which she would most have deprecated. Æschylus has no reason to prolong Electra's suffering by deferring the meeting between the sister and the avenging brother, nor has he occasion to labour in making the way in which the recognition is brought about as plausible as possible. He dilates on the admonition of Apollo

with a breadth of terrific detail which seems for the time to overshadow the whole mind of the speaker, and dwarf every minor motive of personal feeling or private interest. The lamentation, in the poet's view, is not a suspension of the action, but a part of the action itself.* It is not merely an impassioned lyric, awakening successively the various tones of human feeling, but, as we are repeatedly reminded, an actual agent, conducting the inquisition for blood, assembling the succours underground, and bringing on the destined hour, which, long fixed, has been awaiting its summons. In the remainder of the play *Æschylus* probably did not aim at much novelty of treatment. The victory had been already won so soon as the succour of the gods was secured, and what follows is as it were, but the performance of the promise. *Orestes* introduces himself, tells his tale, and is believed—the work, we are told, of the crafty goddess of Persuasion and *Hermes* the Nocturnal. The precaution which *Clytæmnestra* wished nevertheless to take is baffled by the intervention of the Chorus, and *Ægisthus* is deluded by a falsified message. He appears, and goes in to meet his fate, the Chorus having in the meantime poured out fresh prayers, which are renewed with agonizing earnestness as the critical moment arrives. As *Ægisthus* is breathing his last, a servant makes a last desperate attempt to warn *Clytæmnestra*; but the intimation comes only in time to prepare her to die, not to put her on her guard. Unable to defend herself by force, as she had hoped, she pleads for her life, in a scene which *Müllert* rightly regards as poetically necessary, in order ‘to insist upon the bounden duty’ of the act of vengeance, ‘and on the other hand to expose the atrocity of the act in itself, and to exhibit in the strongest light that it is not from any passion of his own, but from the obligation to avenge his father, and obey the behests of *Apollo*, that *Orestes* slays his mother.’ She is led in to death, and the Chorus sings an ode reviewing the scenes of blood which they had lived to witness,

* ‘The obvious external defect, that the action lingers too long at the same point, without any sensible progress, appears, on reflection, a true internal perfection: it is the stillness of expectation before a deep storm or an earthquake. It is true the prayers are repeated, but their very accumulation heightens the impression of a great unheard-of purpose, for which human powers and motives by themselves are insufficient.’ *Schlegel's Lectures on Dramatic Art*. Lect. 9.

† *Dissertations on the Eumenides*, § 98, Eng. Trans. Ed. 2.

enforcing the justice of this last deed of violence, and rejoicing in the deliverance which has come to themselves and to the house of their masters, now rising again under a brighter sky. The last scene shows us Orestes victorious, pointing to the bodies of the murderers united in death, and appealing for his justification to the very implement by the help of which his mother slew his father : but the curse of matricide has already begun to fasten on him ; his brain reels as he connects the murderess with the means of murder and recurs from the past to the present, and after an endeavour to battle with his madness, and employ the few remaining moments of sanity in speaking on his own behalf, he surrenders himself to the Furies, who drive him off the stage, while the Chorus follow him with a word of mingled hope and despair.

The difference between Æschylus and Sophocles is forcibly exhibited by the chief points which the *Choephoræ* and *Electra* have in common. The very circumstance which gives the former play its name re-appears in the latter. Clytæmnestra has seen a dream, which, though characteristically made less shocking than that adopted by Æschylus, has the same general purport, and in consequence she dispatches propitiatory offerings to her husband's grave. These, however, are entrusted, not to Electra, but to Chrysothemis, another of her daughters, who has shown herself more yielding and subservient, a change which at first sight appears to render the story more natural, but which, more attentively considered, will perhaps show that Sophocles had not penetrated Æschylus's design, as explained above, in making the murderess send her gifts by the hand of the true chief mourner. It almost follows from this that far less stress is laid on the offerings themselves. Electra indeed, in her conversation with Chrysothemis, shows herself fully sensible of the insult and mockery involved in such an embassy from the slayer to the slain, and persuades her sister to fling the libations away, and offer instead a small present with a prayer, in both their names : but this is all ; we are not present at the ceremony ; it is not mentioned afterwards as a thing on which hope is grounded ; nay, when Chrysothemis returns, she does not even inform us that it has taken place. In fact the titles of the two plays, and the corresponding structure of each, show the different conceptions entertained by the two poets. Sophocles, who, it should be remembered, was writing not a part of a trilogy, but an independent drama, makes Electra his central figure. She

does not indeed prologuize, Orestes and the *παῖδαγωγός* being introduced first on the stage, apparently that the audience, being informed of the catastrophe from the first, may be able to feel the irony of the situation as the poet feels it himself; but she enters immediately after their departure, and retains possession of the stage in every subsequent scene. From the moment of her father's death she has been his chief champion; Orestes was sent into safety by her, not, as Æschylus represents it, removed before Agamemnon's arrival by Clytæmnestra herself; and ever since she has retained her spirit unbroken, sustaining the insults of her mother and Ægisthus, and endeavouring to stimulate her brother's purpose. In the commatic scene with the Chorus, we see how she can repel even well-meant consolation. In the dialogue with Chrysothemis we find her contrasted with her more compliant sister, and tried by the threat of a worse punishment than she has yet had to bear: we next see how she can confront her mother; and then comes the climax of all, the extinction of the hopes of years in the reported death of Orestes, prostrating her for the moment, but soon leaving her free to plan a work of vengeance which her own hand is to execute. In this part of the play Sophocles has been thought to have the advantage of Æschylus, who does not expose his Electra to this last crowning agony; but the ground for preference vanishes as soon as we perceive the fundamental difference between the two dramas. That which in the tale of human suffering intensifies the anguish has no place in the story of divine retribution. Whether the real interest of the narrative is connected with its supernatural, or its natural aspect, may of course be made a question. Sophocles, in deviating from the Æschylean ideal, was undoubtedly entering on a road which subsequent experience and the predilections of later artists have pronounced to be the legitimate walk of the drama. Those who think that Sophocles' view approaches more nearly to the ultimate truth of art may still admit that the story in his hands has lost some of the grandeur with which it had been invested by Æschylus. Electra, sublime in her lamentation over her brother's urn, is less than heroic when, in the earlier part of the play, she details the domestic insults to which she has to submit, or engages in a rhetorical argument with her mother. Nor can it well be denied that the insignificance into which she sinks on the appearance of Orestes, who is employed through a great portion of the scene in moderating

her transports and exhorting her to silence, is some impeachment of the judgment which chose her to sustain the part of protagonistes.*

The *Electra* of Euripides is an attempt to draw out the human interest yet further, not so much by developing character as by varying and amplifying the circumstances. Something is doubtless to be attributed to the wayward spirit of opposition to Æschylus, which here, as elsewhere, vents itself even on the stage, in *Electra's* criticism of the evidence for her brother's return; but much is merely the natural result of the poet's theory of his art. He was the tragedian of common life; his gods and heroes are Athenians of his own day, with divine or heroic names; and he especially delighted, as we know not only from his own works but from the ridicule of Aristophanes, in exhibiting the contrast between the tragic 'gold and purple' and the rags and squalor of every-day poverty. Accordingly he is not satisfied with making his *Electra* the slighted and insulted inhabitant of a palace which is not hers, but he removes her from home, and places her in the cottage of a labouring man, who, though really respecting the sorrow of his master's daughter, allows himself to be called her husband. Realizing in action the servitude which in Æschylus appears to be no more than a metaphorical expression, she enters with a pitcher of water on her head, and is actually mistaken by her brother at first sight for one of the serving-maids. The same endeavour after homely reality is seen in the speech where she describes her wrongs, telling how she must make her own clothes if she would not go without, and how Ægisthus in his drunken fits leaps on her father's tomb. The revenge is concerted, not in the palace or at the tomb, but in the cottage, over a frugal meal; and it is in the cottage that Clytæmnestra herself is despatched, having been warned, as she enters, by her daughter, with pretended deference, not to let the smoky crib sully her robes. The descent is indeed rapid from the *Choephoræ* to an *Electra* like this; yet we can hardly refuse to

* 'To shape and mould particular characters into freer individuality, and to descend into lower depths of the human heart, were reserved for Sophocles, who, for this very reason, very often found himself obliged to detach, so to say, the centre of poetic interest from the centre of action, as, for instance, in this story, where, instead of Orestes, with his unreserved devotion to his call as Avenger, he was obliged to make the more remote *Electra* his protagonistes.'—Müller. *Dissertations on the Eumenides*, § 99.

recognize in Euripides a disposition to complete the change which Sophocles had begun, though we may feel that all the dignity and glory of tragedy have vanished under the process.

It is justly observed by Müller* that 'as Æschylus generally makes the fable subordinate to the idea, so again the delineation of character ranks with him below the development of the fable, and so to say, occupies only the third place. The characters,' he goes on to say, speaking particularly of the *Eumenides*, but referring also to the preceding plays, 'are in themselves very well sustained, in perfect keeping throughout, and marked, moreover, by more than one fine touch of individuality; still they are no more than what the whole scope of the tragedy requires them to be.'

Accepting this as a true criticism, and admitting that the subtle study of character belongs rather to a later stage of dramatic literature, we may remark nevertheless that Orestes, the chief figure of the story, is more powerfully conceived by Æschylus than by either of his two successors. The comparison which has frequently been made between Orestes and Hamlet, is grounded perhaps rather on the similarity of the two legends than on any resemblance between Shakspeare's Prince of Denmark and the hero of the three tragedians; but it may be safely said that the Orestes of Æschylus is the only presentation of the character which would naturally be thought of in such a connexion. To institute a formal parallel between the two creations, between the simplicity of the one and the infinite complexity of the other, would of course be out of the question. The distance between the revenge of Orestes and the revenge of Hamlet is little less than the distance between the recovery of an inheritance, and the setting right of a time that is out of joint. But the conflict of human feelings, ignored wholly by Sophocles, and sketched by Euripides with the feeble hand of an imitator, is substantially the same in both; and though the supernatural warning has not the same function in Æschylus as in Shakspeare, they may be compared in respect of their relative moment in bringing about the catastrophe. The same sense of the gravity of the deed to be done appears in the results which its accomplishment is made to entail upon its actor. Orestes is not allowed by Æschylus, as he is by Sophocles, to quit the stage as the successful vindicator of right,

but is driven off by his mother's Furies.* And so Shakspeare suffers Hamlet to take vengeance on the murderer of his father only after the king's treachery has done its work, and the avenger himself has not half an hour of life. Æschylus too, if I have interpreted him rightly in the last scene of this play, stands alone among the tragedians in his delineation of the gradual access of madness, succeeding immediately upon the bloody act, and anticipating the visible manifestation of the avenging goddesses. The remaining characters in the *Choephoræ* may be dispatched more briefly. Electra, in the scene with the Chorus at the tomb, shows that penetrating sense of the awfulness of her mission which it was the object of Æschylus to enforce throughout, and her speech when she first begins to entertain the thought of her brother's arrival as a thing possible is full of human feeling; but on the actual appearance of Orestes she sinks into her natural place as a secondary character, and after the first half of the play her function ceases. Clytæmnestra is the Clytæmnestra of the *Agamemnon*, and must be read in the light of that wonderful conception. The prominence given to her is not great, but she sustains her character throughout—in her stately welcome of the strangers, her grief, not wholly feigned, for the new victim of the 'insatiate archer,' her calling for the axe when she finds herself betrayed, and her final pleading for her life; and we feel that Æschylus has done wisely in sparing us a scene between her and Electra, such as, in Sophocles, only derogates from her dignity, and in Euripides almost makes us doubt whether there may not be something to be said in her favour.† Of Ægisthus too little is seen to justify criticism; we cannot tell how far his professed sorrow

* Here, as in the previous vacillation of Orestes, Euripides agrees with Æschylus rather than with Sophocles; but though the revulsion of feeling is naturally drawn, it is rather spoiled by the introduction of the Dioscuri, the clearness of whose prophecy contrasts unfavourably with the cloud in which the *Choephoræ* ends. Yet, as Euripides was not writing a trilogy, he could hardly have avoided indicating the final consummation with more or less distinctness.

† The same might perhaps be said of the scene between Clytæmnestra and the Chorus at the end of the *Agamemnon*; but there is this grave difference, that in Euripides she is just on the point of suffering retribution, while in Æschylus she is victorious, and has years of triumph before her, so that if any sympathy with her is excited, it is not brought into collision with the course of events.

for the new family calamity is more than a servile copy of Clytemnestra's feeling, and perhaps all that can be said is that we are intended to note the contemptuous reflection, so unseemly in his mouth, on women as the weaker sex, and the self-confidence with which he declares that, if a trick is intended, he is the person to find it out. The rambling speech of the nurse, like that of the watchman in the *Agamemnon*, shows that Æschylus paid some attention to the sketching of characters from humbler life; but a certain pomp of language clings to him even where the matter to be spoken of is meanest, and though the experience of the modern drama has taught us that the high and the low may be exhibited in juxtaposition on the stage, as in nature, without producing a sense of incongruity, the violence of the contrast strikes us at once as irreconcilable with the fitness of ancient art, and we pronounce the attempt a failure. With regard to the Chorus, we need only remark the discrimination which Æschylus has shown in making them Trojan captives. Sophocles and Euripides, writing single dramas, doubtless found it more natural to enlist on the side of the brother and sister the sympathies of the maidens of the country than those of foreign bondwomen; but the Chorus of the *Choephoræ* form a link with the preceding play, companions, so we may consider them, of Cassandra, and though without her power of prophetic insight, looking, like her, not only to the death of Agamemnon, but to the overthrow of Troy, yet feeling like her, by bitter experience, that the enemies of their rightful masters are theirs also.

It does not appear possible to arrive at a definite conclusion in detail about the scenic arrangements of the play, disputed as they have been between Hermann and Müller and his school. I have adverted to one or two of the controverted points in the course of the notes, where I have attempted to give such stage directions as appear probable, reconciling as far as I could the requirements of the theatre with those of the story. On the one hand it seems possible that the ancient authorities (who are not always consistent with each other), from their habit of enumerating rather than generalizing, may have induced us to overrate the slenderness of theatrical resources, as if the scenery was always substantially the same, whatever the play might be; on the other hand it is certain, from the whole structure of their drama, as well as from external testimony, that the Greeks paid far less attention to scenic

illusion than modern taste would exact, the spectators being content, as it were, to 'make believe' what the poet wished them to do. I have also hazarded a conjecture on the apportionment of the various parts among the three actors, which perhaps may approximate to the truth, though I do not pretend that the difficulty is entirely removed. On the question of the number of the Chorus I have no suggestion to offer. The materials for its solution to be found in the play itself are perhaps more scanty than those afforded by the other dramas of the trilogy: at any rate they seem to have been less frequently appealed to by the supporters of the rival hypotheses. How far such internal proofs can be obtained, at least in the present state of our knowledge, seems very doubtful. It is not even clear to what extent we ought to look for symmetry in the ordinary dialogue of tragedy, as, though in some parts there are evident traces of it, others, where we should expect to see it no less, appear to have nothing of the kind.

No play of Æschylus is so deficient in MS. authority as the *Choephoræ*. Nominally we possess three MSS. containing it, and the collation of a fourth—the Medicean, written in the tenth or eleventh century, the Guelferbytan (Wolfenbüttel) in the fifteenth, another of the same date, once in the Monastery of St. Mark, at Florence, now in the Laurentian library, and the collation of one which Robortello used for his edition of Æschylus, published in 1552. Really the whole weight appears to rest on the first of the four, the Medicean. The two other extant MSS. are ascertained to have been transcribed from it, and it is supposed to have been itself the one which Robortello collated. It has been collated at least four times in whole or in part (independently of Robortello's labours), the two last collations, which apparently leave little to be desired, being included respectively in Franz and Hermann's editions. It is owing to the loss of six successive leaves in this copy that the Prologos of the *Choephoræ* appears in its present mutilated state.

Χοηφόροι, the Greek title of the play, has been variously Latinized by the editors as *Choephoræ*, *Choephori*, and *Choephoræ*. The choice seems to lie between the two latter, as the Romans appear to have rendered the nominative plural *οι* by *i* or *æ*, even when the noun was a feminine one. So in Cic. *Verr.* Act. 2, Bk. 4, c. 3, all, or nearly all the MSS. give *Canephoræ*, and in c. 8, *Canephoros* in the accusative.

ΧΟΗΦΟΡΟΙ.

ΟΡΕΣΤΗΣ.

ΕΡΜΗ χθόνιε πατρῷ' ἐποπτεύων κρᾶτη,
σωτήρ γενοῦ μοι ζύμμαχος τ' αἰτουμένω·
ἦκω γὰρ ἐς γῆν τήνδε καὶ κατέρχομαι.

1—21. Orestes and Pylades at the tomb. They had probably entered by the passage on the left of the spectators, which appears to have been the ordinary approach for strangers. See Hermann, Vol. 2, pp. 649, 650. This speech forms the Prologos (Aristotle, *Poet.* 12), or, as it is sometimes called, the first act of the play. *Orestes*. 'Hermes, god of the dead and patron of our house, assist me. I am returned from exile, and am praying at my father's tomb, paying it that honour which I was not here to pay at the funeral. What is this? A mourning train of women, seemingly bringing libations to the tomb, with my sister Electra at their head. Let us stand apart and see what they are about.'

1—9. These lines do not appear in the MSS., owing to a deficiency of six pages in the Med. MS., beginning after *Agam.* 1159, ἡνυτόμαν τροφαῖς. vv. 1—5 were recovered by Canter from Aristoph. *Frogs*, 1126, foll., where Euripides is supposed to discuss them, vv. 6, 7, by Stanley from the

Schol. on Pind. *Pyth.* 4, 145, vv. 8, 9, recently by Dindorf from the Schol. on Eur. *Alc.* 768 (Cod. Vat. 909). Something is obviously wanted to connect vv. 5, 6: the remaining lines cohere sufficiently well with each other, and with the rest of the speech, though it is of course impossible to decide whether anything has been lost there or not. A line of Æschylus has been preserved by the Schol. on Eur. *Or.* 25, which may possibly belong to this speech, ἀμήχανον τεύχημα καὶ δυσέκλυτον, where Nauck, with great probability, conj. τέχνημα (τύκημα Meineke) and δυσέκδυτον. Its reference to the garment in which Agamemnon was slain is asserted in the citation, and it is not easy to see in what other part of Æsch. it is likely to have occurred, unless we suppose the story of the trilogy to have been taken up again in the Proteus. Its structure, indeed, would admit of its being inserted in more than one passage of the Oresteia, but it cannot be said that it would improve any. It is conceivable, too,

τύμβου δ' ἐπ' ὄχθῳ τῷδε κηρύσσω πατρὶ
 κλύειν, ἀκοῦσαι. * *
 * * * *

that the gloss in Hesych. ἀσκέουσ' ψιλοῖς, ἀπαρασκευοῖς. Αἰσχύλος Ἀγαμέμνονι may refer to this part of the *Choeph.*, as the word is one used by Soph. in the opening scene of his *Electra* (v. 36), and the confusion of the *Ag.* with the *Choeph.* occurs again in Hesych. s. v. γονίας. But Bergk's conjecture, referring it to the *Memnon* (see Nauck, fr. 123), is sufficiently probable.

1. Ἑρμῇ. Wordsworth suggests, very probably, that Orestes is addressing a statue of Hermes which stood with others, such as those mentioned *Ag.* 508, foll., in the front of Agamemnon's palace, within sight of the tomb—in support of which he refers to Soph. *El.* 1374, πατρῷα προσκύσανθ' ἔδη Θεῶν, ὅσοι περ πρόπυλα ναίουσιν τὰ δε, Eur. *Hipp.* 100, Schneider on *Theb.* 27, 490, noticing also the similar address of Strepsiades (Aristoph. *Clouds*, 1478, foll.) ἀλλ', ὦ φίλ' Ἑρμῇ, μηδαμῶς θύμαινε μοι . . . Καί μοι γενοῦ ξύμβουλος. See note on v. 583, below. This being premised, it is natural to interpret πατρῷα κράτη of the palace, or royal domain of Agamemnon, which Hermes surveys, and which Orestes wishes to regain (comp. v. 480), an interpretation confirmed by the parallel words in *Electra's* prayer, v. 127, πατρῶων δωμάτων ἐπισκόπους, though opposed to that of the majority of editors, and of Wordsworth himself, who, following Bacchus in Aristoph. l. c., suppose Hermes to be invoked as exercising his father's function as χθόνιος, and perhaps as σωτήρ (comp. *Eum.* 89, foll., where the adjuration is somewhat similar). From the Schol. on Aristoph. it appears that Aristar-

chus understood πατρῷ of Agamemnon, though the same authority adds that he followed the Aristophanic Euripides further in supposing κράτη to refer to his overthrow by Ægisthus. Wordsworth notices χθόνιε as an example of a tribrach contained by a single word, comparing ξένια, *Ag.* 1596.

3—5. The Aristophanic Euripides criticizes ἦκω καὶ κατέρχομαι as tautological, and is answered that κατέρχομαι implies more than ἦκω, signifying return from exile. So κάτειμι (*Ag.* 1283), κατὰ γω (*Eur. Med.* 1011, and Porson's note), to which Wordsworth adds, καταπλεῖν, Hdt. 1, 165, καταδέχεσθαι, Plato *Rep.* 8, p. 561 b., κατοικίζειν, *Eum.* 756. The reply is so obvious, that it is difficult to see the joke of Euripides' objection, unless the point lies in exhibiting him as a mere caviller. He makes the same remark on κλύειν, ἀκοῦσαι, but it is put off with a jest. Whether Æsch. really intended any difference between the words is hard to say. It has been argued from *Prom.* 448, κλύοντες οὐκ ἤκουον, that κλύειν means to hear, ἀκοῦειν to hearken: but in *Ag.* 1244, 5, where both words are used, κλύειν appears to be, if any thing, the stronger of the two. At any rate, Eur. himself delights in this and similar tautologies. Wordsworth refers to *Phæn.* 919, οὐκ ἐκλυον, οὐκ ἤκουσα, ib. 1335; *Bacch.* 554, 573; *Hipp.* 546, 1068; *Androm.* 95; *Alc.* 108; *Orest.* 940, and to Seidler, *De Vers. Pochm.* p. 352. In τῷδε, v. 4, as Wordsworth remarks, Orestes turns to the tomb, having previously looked towards the palace and the statue of

* * πλόκαμον Ἰνάχῳ θρεπτήριον,
τὸν δεύτερον δὲ τόνδε πενθητήριον
* * * * *

οὐ γὰρ παρὼν ὤμωξα σὸν, πάτερ, μόρον,
οὐδ' ἐξέτεινα χεῖρ' ἐπ' ἐκφορᾷ νεκροῦ.
* * * * *

τί χρῆμα λεύσσω; τίς ποθ' ἤδ' ὁμήγυρις
στείχει γυναικῶν φάρεσιν μελαγχίμοις
πρέπουσα; ποία ζυμφορᾷ προσεικάσω;

10

Hermes. The exact position of the tomb is a matter of dispute, Hermann placing it in the proscenium, Müller and his school supposing that it forms the thymele of the orchestra. Κηρύσσω explains further the purpose for which Orestes invokes Hermes, who is himself a herald, and the god of heralds (*Ag.* 515), and so makes the voice of the living enter into the ears of the dead. See v. 124 note.

6. The sentence is incomplete: Orestes, however, seems to say that he is bringing two locks of hair, one an offering to Inachus, the other to his father. The Greeks, as we learn from Eustath. *Il.* 2, p. 165, Pollux, 2. 3, Hesiod *Theog.* 347, used to offer their hair to Apollo *κουροτρόφος*, and the rivers, as an acknowledgment of nurture received from them (*θρεπτήριον*.) So Achilles, in the well-known passage of Homer (*Il.* 23. 140, foll.), preserves his hair for the Sperchius, but transfers the offering to Patroclus. The belief that rivers were the fosterers of youth is of course accounted for sufficiently by their invigorating properties. *Θρεπτήριον* here is a subst., and so has nothing to do with the common expression *τρέφειν κόμην*, *alere*, or *pascere crinem*. This class of substantives, denoting the price paid for a thing, is almost exclusively

used in the plural, as Wordsworth observes; comp. however *λύτρον*.

8, 9. Παρὼν ὤμωξα is Dindorf's correction of *παρὼμωξα*, the reading of the Schol. Vat. 'I was not on the spot to bewail thy death.' Comp. v. 1014, *νῦν ἀπομυῶζω παρῶν*. The words οὐδ' ἐξέτεινα χεῖρ' occur Eur. *Alc.* 768, and so give the Schol. occasion to quote the present passage. The custom is mentioned again Eur. *Supp.* 772, where Musgrave refers to Philostratus' *Heroica* on the Locrian Ajax, πάντας δέ, ὡς ἐπὶ ἀνδρὶ ἀγαθῷ, χεῖρας ἄρασθαι.

10. Electra and the Chorus are seen approaching in the direction of the tomb. (Whether they enter together through the central or royal door, *έρκεια θύρα*, or separately, is a question. Electra, by herself, not being the *πρωταγωνιστής*, would naturally enter through one of the side doors—probably that called *γυναικείους πύλας*, v. 878, where see note. When seen by Orestes they appear to be together, as he would hardly have been curious about the proceedings of the Chorus as distinguished from those of Electra, though Herm. argues from Electra's language, v. 85, that she has arrived at the tomb before them.)

12. *πρέπουσα*. *Ag.* 30, 321, 1311; Buttmann's *Lexil.* v. *θεοπρόπος*.

πότερα δόμοισι πῆμα προσκυρεῖ νέον;
 ἢ πατρὶ τῶμῳ τάσδ' ἐπεικάσας τύχῳ
 χοὰς φερούσας νερτέροις μειλίγματα; 15
 οὐδέν ποτ' ἄλλο· καὶ γὰρ Ἥλέκτραν δοκῶ
 στείχειν ἀδελφὴν τὴν ἐμὴν πένθει λυγρῷ
 πρέπουσαν. ὦ Ζεῦ, δός με τίσασθαι μόνον
 πατρός, γενοῦ δὲ ξύμμαχος θέλων ἐμοί.
 Πυλάδην, σταθῶμεν ἐκποδών, ὥς ἂν σαφῶς 20
 μάθω γυναικῶν ἥτις ἦδε προστροπή.

ΧΟΡΟΣ.

ἱαλτὸς ἐκ δόμων ἔβαν στρ. ἁ.
 χοὰς προπομπὸς ὀξύχειρι σὺν κτύπῳ.

13. πῆμα, MSS. πτώμα, Turnebus' correction of the Aldine πώμα.

14. τυγχάνω with the part. has the force of 'to be right in doing a thing,' as in vv. 317, 418. The so called deliberative conjunctive is apparently a relic of the Homeric use of the conj. as equivalent to the fut. indic. (*Od.* 5. 465, ὅμοι ἐγώ, τί πάθω; τί νυ μοι μήκιστα γένηται;) so that we may be prepared to find that in the tragedians, though seemingly confined to the 1st person, or its equivalent (Wordsworth in *Phil. Mus.*, vol. i., p. 238), it is sometimes used as here, v. 171, *Eum.* 678, where the question raised is not one within the power of the speaker, and where consequently there can be no deliberation, as if it were an ordinary future, or an opt. with ἄν. Τάσδ' ἐπεικάσω τύχῳ φερούσας is constructed like ταῦτ' ἀληθῆ καὶ βλέποντα δοξάσω, v. 844, ἐπεικάζω (for which see on v. 976) having virtually the force of νομίζω, and similar verbs. The parallel between the conj. and the indic. fut. is well drawn out by Donaldson, *New Cratylus*, bk. 4. ch. 3.

15. μειλίγμασιν, MSS., μειλίγματα, Casaubon. Independently of the question about the use of the dative to express design or tendency, which is rather Latin than Greek, rather Thucydidean than Æschylean, it is more probable that νερτέροις should = νεκροῖς, as in v. 405, *Pers.* 619, and μειλίγματα stand in opposition to χοὰς (χοὰς τ' αἰόλους, νηφάλια μειλίγματα, *Eum.* 107, χοὰς Φέρονσ', ἅπερ νεκροῖσι μειλικτήρια, *Pers.* 609), than that νερτέροις μειλίγμασιν should be constructed together in the sense of *inferiæ*. It is easy to suppose that an injury to a MS. happened to obliterate the last letters of the line, and that a subsequent transcriber mistook νερτέροις for an adj., with which a subst. was wanted to agree.

18. The sight of Electra, as Klausen remarks, makes Orestes think of revenge.

20. ἐκποδών or ἐκ ποδών, MSS., ἐκποδών, Stanl.

21. προστροπή is rightly explained by Wordsworth, and Liddell and Scott, a band of suppliants, like φυγή,

πρέπει παρῆς φοινίοις ἀμυγμοῖς
 ὄνυχος ἄλοκι νεοτόμφ·
 δι' αἰῶνος δ' ἰνυμοῖσι βόσκεται κέαρ.
 λινοφθόροι δ' ὑφασμάτων

25

Supp. 329, 359, *Thuc.* viii. 64, δου-
 λεία, *Thuc.* v. 23. Orestes and Py-
 lades retire, doubtless in the direction
 by which they entered.

22—83. *Chorus.* 'I come with liba-
 tions for the tomb, my cheeks bloody,
 my garments torn, my breast beaten
 (*Str.* 1.) There has been an alarm in
 the palace from a dream, which the
 soothsayers interpret of the displeasure
 of the dead (*Ant.* 1.) Hereupon the
 impious queen sends me with a pro-
 pitiatory offering, as though anything
 could atone for a life once spilt. Alas
 for the house! Gloom and destruction
 hover over it, now that its master is
 no more (*Str.* 2.) Natural loyalty is
 gone, and is succeeded by a crouching
 fear of prosperous tyranny. The
 usurpers enjoy the present: the desti-
 nies of the rightful heirs are in the
 future: the dead have only the past
 (*Ant.* 2.) The taint of blood will not
 wear out: the guilty is plagued for his
 deeds (*Str.* 3.) As lost chastity can-
 not be repaired, murder cannot be
 cleansed (*Ant.* 3.) But I am a slave,
 bound to obey the commands laid on
 me, and can only weep in secret
 (*Epode.*)' This forms the Parodos, or
 song sung by the Chorus on entering.
 (See Müller, *Diss.*, § 16.)

22. ἐβη, MSS., ἐβην, Rob.

23. The construction of *χοῶς* with
πρόπομπος is defended by *Soph. Œd.*
C. 1019, ὁδοῦ κατάρχειν τῆς ἐκεῖ, *πομ-*
πὸν δέ με Χωρεῖν, where *πομπὸν* appa-
 rently refers to Creon, not to Theseus,
 who puts himself under Creon's gui-
 dance. Hickie (*Classical Museum*,
 vol. 6, p. 249), refers to *Lexicon*

Sangerm. (Bachmann's *Anecdota*, 1,
 346), *πομπὸν συνοδοιπὸρον καὶ προ-*
πέμποντα. Other instances of verbal
 substantives or adjectives constructed
 with an acc. are found in *Prom.*
 904, ἄπορα πόριμος, *Pers.* 981, μυρία
πεμπαστάν, *Ag.* 1625, τοὺς ἤκοντας
οἰκουρός. *συνκύπτω*, or *σὺν κύπτω*,
 MSS. *σὺν κτύπῳ*, Arnald. *ὀξύχειρι*
κτύπῳ clearly means the sharp sound
 of the hands, not the sound of sharp
 hands, so that this has been called a
 case where one part of the compound
 adj. refers to the subst., while the other
 part stands for another subst. in the
 genitive (Jelf, *Gr. Gr.*, § 435, a. obs.);
 perhaps, however, it is rather to be
 classed with those compounds where
 the first part alone is really significant,
 the second being merely an orna-
 mental addition of more or less ap-
 propriateness, like *μονόψηφον ξίφος*,
Pind. Nem. 10. 11, and others col-
 lected by Paley, Append. B to the
 2nd ed. of his *Supplices*. So, perhaps,
ἀριστόχειρ ἀγών, *Soph. Aj.* 935.

24. *φοίνισσαμυγμοῖς*, Med. *φοινίοις*
ἀμυγμοῖς, Stanl. If the metre re-
 quires pure iambics, as Hermann as-
 serts, it would be better to read
πρέπει παρῆσι φοίνιαις ἀμυγμὸς than,
 as he proposes, *φοίνιος διωγμὸς*; but
 the reading in the text is superior to
 either in sense and construction, *ἄλοκι*
 forming a natural epexegetis to *ἀμυγ-*
μοῖς.

26. *διοιγμοῖσι*, MSS. *δ' ἰνυμοῖσι*,
 Canter.

27. *λινοφθόροι λακίδες* = *λακίδες*
λίνων φθαρέντων, like *μητροκτόνον*
μίασμα, *Eum.* 281, *ἀνδροφθόρου αἵμα-*

λακίδες ἔφλαδον ὑπ' ἄλγεσιν,
 πρόστερνοι στολμοὶ
 πέπλων ἀγελάστοις 30
 ζυμφοραῖς πεπληγμένων.
 τορὸς γὰρ ὀρθόθριξ φόβος, ἀντ. á.
 δόμων ὀνειρόμαντις, ἐξ ὕπνου κότον
 πνέων, ἀωρόνυκτον ἀμβόαμα
 μυχόθεν ἔλακε περὶ φόβῳ, 35
 γυναικείοισιν ἐν δώμασιν βαρὺς πίτνων.

τος, *Soph. Ant.* 1022. λακίδες are not the readings, but the rents or tatters, as in *Pers.* 835, λακίδες—στημορράγουσι ποικίλων ἐσθημάτων, πρόστερνοι στολμοὶ πέπλων πεπληγμένων being in apposition. Comp. a similarly expressed case of expegegesis, *Ag.* 995, σπλάγχνα δ' οὔτι ματάζει, πρὸς ἐνδίκους φρεσὶν τελεσφόροις δίναις κυκλοῦμενον κέαρ. (Hermann's construction, after the Schol., στολμοὶ λακίδες ἔφλαδον, 'the robes burst into tatters,' is harsh in the last degree, and not supported by *Pers.* 835, where πάντα is obviously adverbial; it is, however, necessary if λινοφθόροι be understood actively, as λακίδες, in the sense of rendings, cannot be in apposition to στολμοί.) ζυμφοραῖς is the dative of circumstance or condition, more ordinarily introduced by ἐπὶ. So θανάτοισι, v. 53, τύχαις, v. 82.

28. ἄλγεσι, MSS. ἄλγεσιν, *Etym. M.*, p. 403, Porson.

29. πρόστελνοι, MSS. πρόστερνοι, Turn.

32. τόρος γὰρ φοῖβος ὀρθόθριξ, MSS. τόρος γὰρ ὀρθόθριξ φόβος, Heath (φόβος from Turnebus), rightly, as appears from the context, the explanation of the Schol., ὁ σαφὴς φόβος δι' ὀνείρων μαντευόμενος, and the parallel passage, v. 929. ἡ κάρτα μάντις οὐξ ὀνειράτων φόβος. Probably

the order became accidentally confused, and the corruption was then introduced to help the metre. Φόβος περὶ φόβῳ ἔλακεν, a harsh and at first sight improbable expression, the feeling being first personified and then made to produce itself as its own effect, is well supported by Wordsworth from *Eur. Alc.* 50, where Θάνατος is said θάνατον ἐμβαλεῖν, *Iph. Aut.* 775, "Ἄρης . . . κυκλώσας ἄρει, and even Milton (*Hymn on Nativity*, v. 51), 'meek-eyed Peace . . . strikes a universal peace through sea and land.' See also v. 65 below, note.

35. μυχόθεν has a double reference: to the female apartments, as in v. 447, *Ag.* 96, *Soph. Ant.* 1293, which is further explained by γυναικείοισιν ἐν δώμασιν, and to the adytum from which the oracular voice proceeded. The intention of the whole passage is merely to express by a personification the shrieks of Clytemnestra, v. 535: but as her alarm was prophetic of her fate, the imagery throughout is oracular. The correction ἔλακε for ἔλαχε is found in the Med. itself. περὶ φόβῳ ἔλακε, as ἀμφὶ τάρβει ἐπώμωξεν in the parallel passage, v. 547. Comp. *Pers.* 696.

36. γυναικίοισιν, MSS. γυναικείοισιν, Vett. πιτνῶν, MSS. πίτνων, Blomf.

κριταί τε τῶνδ' ὄνειράτων
 θεόθεν ἔλακον ὑπέγγυοι
 μέμφεσθαι τοὺς γᾶς
 νέρθεν περιθύμως 40
 τοῖς κτανούσι τ' ἐγκοτεῖν.
 τοιάνδε χάριν ἄχαριν ἀπότροπον κακῶν, στρ. β'.
 ἰὼ γαῖα μαῖα, μωμένα μ' ἰάλλει 45
 δύσθεος γυνά. φοβοῦμαι δ' ἔπος τόδ' ἐκβαλεῖν.
 τί γὰρ λύτρον πεσόντος αἵματος πέδω;
 ἰὼ πάνοιζυς ἐστία,
 ἰὼ κατασκαφαὶ δόμων. 50
 ἀνήλιοι, βροτοστρυγεῖς
 δνόφοι καλύπτουσιν δόμους

37. κρίται, the interpreters, as distinguished from the μάντις or τερασκόπος, who makes the response or communicates the portent. Comp. vv. 542, 551. Elsewhere, as in *Theb.* 24, &c., the μάντις performs both functions. κριταί τῶνδ', MSS. κριταί τε τῶνδ', Porson.

38. ὑπέγγυοι appears from Hdt. 5. 71, Eur. *Hec.* 1029, to be said of the giver rather than of the receiver of a pledge. 'They spoke on oath.' θεόθεν, then, will go with ἔλακον, like μυχόθεν ἔλακε just above. ἔλαχον, MSS. ἔλακον, Turn.

44. χάριν ἄχαριν, *Prom.* 545, *Ag.* 1545. ἀπότροπον has the second syll. lengthened in Eur. *Phæn.* 586. Elmsley's ἀχάριτον would make the metre correspond more exactly to v. 54; but it is plain from *Eum.* 144, 150, 169, 174, that such precision was not required in the case of iambic trimeters.

45. μαῖα. προσφώνησις πρὸς πρεσβύτην τιμητική, ἀντὶ τοῦ ὧ τροφέ, Hesych. Comp. v. 66. ὑπὸ χθονὸς τροφοῦ. The word occurs as a synonyme for

μήτηρ, Eur. *Alc.* 393, so that it is difficult to see why Hermann should call it 'ineptum.' μῶμεν ἀμιλλεῖ, Med. μωμένα μ' ἰάλλει, Stanl.

46. It is better to refer ἔπος τόδ' to the preceding sentence, particularly the words ἀπότροπον κακῶν, than to the prayer which is to accompany the libations. Electra's speech, v. 85, foll., seems to show that they were not charged with the delivery of the prayer, being merely there to assist her in carrying the libations, as the name Χοηφόροι imports, though she embraces the occasion to take them into counsel.

47. λυγρόν MSS., λύτρον Canter, an obvious and necessary correction, restoring one of Æschylus's favourite sentiments, the impossibility of atoning for blood spilt. Comp. vv. 72, 520, *Ag.* 1018, *Eum.* 647, *Supp.* 443. Klausen cites an imitation from Soph. *El.* 447, ἄρα μὴ δοκεῖς Λυτήρι' αὐτῇ ταῦτα τοῦ φόνου φέρειν; Οὐκ ἔστιν.

52. καλύπτουσι MSS., καλύπτουσιν Blomf. See v. 64.

δεσποτᾶν θανάτοισι.

[ἀντ. β΄.

σέβας δ' ἄμαχον, ἀδάματον, ἀπόλεμον τὸ πρῖν, 54

δι' ὧτων φρενός τε δαμίας περαῖνον,

νῦν ἀφίσταται. φοβεῖται δέ τις. τὸ δ' εὐτυχεῖν,

τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον. 60

ροπα δ' ἐπισκοπεῖ Δίκας

ταχεῖα τοὺς μὲν ἐν φάει·

53. δεσποτῶν, MSS. δεσποτᾶν, Paley, as in v. 82. θανάτοισι. MSS. θανάτοισιν, Herm.

54. ἀδάμαντον, MSS. ἀδάματον, Herm.

55. δι' ὧτων is to be explained by such phrases as ἀκούειν, κλύειν τινος, the ear being regarded as the recipient of command. ὧτων and φρενός associated as in v. 451, *Theb.* 25, comp. by Blomf. φρένες τε Med. Guelf. φρενός τε Vett.

57. φοβεῖται δέ τις. ἀντὶ τοῦ ἑκάστος φοβεῖται, Schol., who wrongly adds φθέγξασθαι. The connexion is, 'the sense of majesty is departed; yet men tremble, for prosperity is ever worshipped.' So the herald in *Ag.* 549 asks καὶ πῶς ἀπόντων κοιράνων ἔτρεψινάς; as though it were strange that those who owed duty to a constituted authority should have any one to fear in its absence. Fear is, with Æsch., the binding principle of society (*Eum.* 517, 698), and it generally departs utterly with the overthrow of lawful government (*Pers.* 584, foll. which is an Oriental and exaggerated counterpart of vv. 54, 5 of the present passage); here, however, where royalty has been succeeded by tyranny, fear remains, though loyalty is no more. With the expression comp. *Eum.* 506, τλάμων δέ τις μάταν παρηγορεῖ.

60. So Soph., *El.* 150, makes divinity synonymous with happiness. ἰὼ παντλάμων Νιόβα, σέ δ' ἔγωγε νέμω

θεόν, 'I worship thee, because thou art happy in thy lot of weeping.' The chorus in Eur. *El.* 994, addresses Clytæmnestra χαῖρε, σεβίξω σ' ἴσα καὶ μάκαρας Πλούτου μεγάλης τ' εὐδαιμονίας.

61. δίκαν, MSS. δίκας Turn. Schol. ἡ τῆς δίκης ροπή. The general sense is, 'These are in the light, as the scale of justice inclines: the fates of others are "toiling in the gloom" of twilight: others are in night helpless and hopeless,'—the three parties being (as Bamberger and Hermann have seen) Ægisthus and Clytæmnestra, who are having their day; Orestes and Electra, whose day is yet to come; and Agamemnon, whose day is past. (The common interpretation, which supposes Æsch. to be speaking of the different times of life at which vengeance overtakes men, is much less definite and appropriate.) With ροπα ἐπισκοπεῖ comp. *Supp.*, 402, ἀμφοτέρους Ὀμαλῶν τὰδ' ἐπισκοπεῖ Ζεὺς ἑτερορρεπῆς. ροπα δίκας ἐπισκοπεῖ is equivalent to δίκη ρέπουσα ἐπισκοπεῖ, ροπή being the inclination of the balance which brings different fortune to different persons. It is the balance of justice, not merely of fortune, though the moment is that of the triumph of evil, for justice carries things on to the end, πᾶν ἐπὶ τέρμα νωμᾷ, *Ag.* 782.

62. τοῖς, MSS. τοὺς, Turn. What the Schol. read is not quite clear, and while one gloss gives τοὺς μὲν ἐπισκο

τὰ δ' ἐν μεταίχμιῳ σκότου

μένει χρονίζονθ' ἄσυχᾶ·

τοὺς δ' ἄκραντος ἔχει νύξ.

65

δι' αἵματ' ἐκποθένθ' ὑπὸ χθονὸς τροφού στρ. γ'.

πεῖ ταχέως, another says τοῖς μὲν ἀντὶ τοῦ τοὺς μὲν. The accus. is supported by the general use of ἐπισκοπεῖν, and by *Supp.* 402, though there Hermann reads ἀμφοτέροις after Schütz. ταχεία, because they are enjoying their happiness at once, while the prosperity of the rightful heirs is yet to come. As a period of enjoyment the present time is short; as a period of waiting it is long.

63. τὰ δέ is used rather than οἱ δέ, as Orestes and Electra cannot themselves be said to be in the twilight, though their destinies may. ἐν μεταίχμιῳ σκότου is a condensed expression for ἐν μεταίχμιῳ σκότου καὶ φάους, like ἐν μέσῳ δῆπουθεν ἀήρ ἐστι γῆς, Aristoph. *Birds*, 187, 'the air is midway between earth (and heaven).' For other instances see Shilleto on Dem. *Fals. Leg.*, p. 100.

64. The MSS. read μένει χρονίζοντ' εὔχῃ or ἄχῃ βρύει. Paley has restored sense and metre by reading μένει χρονίζονθ' ἄσυχᾶ, the slightest possible change, being merely that of C for E. The only doubt seems to be whether βρύει has crept in as an explanation of μένει or viceversa. βρύει is acknowledged by one of the glosses of the Schol. βρύει ἀνθεῖ, and would be the more forcible word of the two, expressing the quickening of events in the womb of the future (ἐμβρυον). The word was evidently found here by the copyist who interpolated v. 65 after v. 69; but this would merely prove that the corruption is of comparatively old standing.

65. ἄκραντος has its ordinary sense

of 'ineffectual,' as in v. 882, *Ag.* 248, making night contrast as strongly as possible with the daylight of power and enjoyment, and with the twilight which contains the hope of day. Agamemnon is one of the νεκῶν ἀμνηνὰ κάρηνα, consigned to a state of blank and utter obstruction, of duration without progress, where work is for ever undone, and questions for ever unsolved. Comp. *Job* 10. 22, 'A land of darkness, as darkness itself, and of the shadow of death, without any order, and where the light is as darkness.' Schütz aptly refers to the Latin *nox intempesta*, as explained by Servius, 'inactuosa.' (His suggestion ἄκρατος νύξ, as opposed to μεταίχμιῳ σκότου, which Dindorf adopts, is infinitely less poetical.)

66. The common notion that blood spilt cries out for vengeance is varied by the addition of the epithet τρόφου, which implies, as Klausen remarks, that the earth resents the shedding of blood as an outrage to herself in her maternal character, as the parent of the slain and the fosterer of life generally. The mythological connexion between Demeter and Erinnyes is drawn out by Müller, *Diss.*, §§ 80-88. Comp. also *Numbers* 35. 33, 34. Perhaps there may be something of the same contrast between death and life intended in Hom. *Il.* 3. 243, τοὺς δ' ἤδη κατέχεν φύσιδος αἶα, to which Mr. Ruskin has just been calling attention (*Modern Painters*, vol. 3, p. 167), as an instance where 'the high poetical truth' is 'carried to the extreme,' by the

τίτας φόνος πέπηγεν, οὐ διαρρῦδαν.

διαλγῆς ἅτα διαφέρει

τὸν αἷτιον παναρκέτας νόσου βρύνειν.

οἶγοντι δ' οὔτε νυμφικῶν ἐδωλίων

ἀντ. γ'. 71

assertion of the 'pure fact,' without regard to the circumstances in which it is mentioned, though it should be remembered that the use of perpetual epithets is a common characteristic of early epic or ballad poetry, the epithet becoming in fact as much an invariable mark of the thing as the noun.

67. φόνος combines the notions of bloodshed and murder, the stream of blood itself being regarded as avenging. With φόνος πέπηγεν Klausen well comp. *Theb.* 736, καὶ χθονία κόνις πύη μελαμπαγὲς αἷμα φοίνιον. πέπηγεν apparently expresses the curdling or congelation which takes place after death. So perhaps *πάχνα κουροβόρω*, *Ag.* 1512. In the present passage the blood that remains on the ground appears to be distinguished from that which soaks through, as if he had said, 'the earth has drunk so much that she will receive no more, so it lies in a clotted mass (*πέλανος αἵματος φαγῆς*, *Pers.* 816) on her surface.' Comp. *Eur. El.* 318, αἷμα δ' ἐτι πατρὸς κατὰ στέγας Μέλαν σέσηπεν. διαρρῦδαν, which is an adverb like ἐλίγδην, *Prom.* 882, σύρδην, *Pers.* 54, ἀέρδην *Ag.* 235, not, as some have supposed, an inf., or the neuter of a verbal adj., will then imply flowing through rather than flowing away. διαρρῦδαν MSS. διαρρῦδάν Blomf., διαρρῦδαν, Herm.

68. διαφέρει· διασπαράσσει, Schol., which is also a gloss in Med. διαφέρει τὸν αἷτιον is equivalent to διαφέρει τὰ μέλη τοῦ αἵτιου. Comp. *Eur. Bacch.* 739, ἄλλαι δὲ δαμάλας διεφόρουں σπα-

ράγμασιν, *Virg. Æn.* viii. 642, 'Metum . . . quadrigæ Distulerant.' This interpretation seems to agree better with διαλγῆς and νόσου βρύνειν, than Heath's *agitat*, Klausen's *administrat*, Paley's *insignem reddit*, or Hermann's *differt auctori pœnam*.

69. παναρκέτας is apparently to be constructed with νόσου as an adj. of three terminations, like *εὐφλήταν Theb.* 108, *περικλύστα Pers.* 596, a licence which Æsch. may have taken here for the sake of euphony. Butler (*curæ secundæ* ap. Peile) comp. Suidas, *παναρκέος· τοῦ μεγάλου καὶ δυνατοῦ*, a reference belonging to Callim. fr. 48, *παναρκέος ἡλείου*. That *πανάρκετος*, though found nowhere else, might exist with a similar signification, is plain from the analogy of *ἀρκετός*, which occurs in a quotation in Athenæus, p. 113 b., in the sense of sufficient. We may then render it 'never failing,' after the Schol., *τῆς εἰς πάντα τὸν χρόνον ἀρκούσης αὐτῷ*, and comp. *Soph. Ant.* 611 foll., *τὸ τ' ἔπειτα καὶ τὸ μέλλον καὶ τὸ πρὶν ἐπαρκέσει νόμος ὅδ', οὐδὲν ἔρπει θνατῶν βίῳ τῷ πάμπολις ἔκτος ἅτας*. With νόσου βρύνειν (the gen. as in *Soph. Œd. C.* 16), comp. *Eur.* fr. inc. 1071, *ἄλλων ἱατρὸς αὐτὸς ἔλκεσιν βρύνων*. After this line the MSS. repeat v. 65, *τοὺς δ' ἄκραντος ἔχει νύξ*, obviously the insertion of a transcriber whose eye wandered back to βρύνει, the old reading in v. 62.

71. ὥσπερ τῷ ἐπιβάντι νυμφικῆς κλίνης οὐκ ἔστιν ἴσας πρὸς ἀναπαρθένευσιν τῆς κόρης, οὕτως οὐδὲ τῷ φονεῖ πάρεστι πόρος πρὸς ἄκесιν τοῦ φόνου. Schol. οὔτι MSS., οὔτε Bothe. οὔτε—τε

ἄκος, πόροι τε πάντες ἐκ μιᾶς ὁδοῦ
βαίνοντες τὸν χερουμσῆ
φόνον καθαίροντες ἵδουσιν ἄτην.

express a comparison, like οὔτε—οὔτε, vv. 258, 260, τε—τε, *Theb.* 584, 5, *neque—nec*, *Hor.* 3 *Od.* 5. 27 foll. *νυμφικὰ ἐδώλια* = *νυμφών*, as *πωλικὰ ἐδώλια*, *Theb.* 445, = *παρθενών*. To break into the bridal chamber is of course equivalent to deflowering the bride. Comp. *Hor.* 3 *Od.* 16. 1, ‘*Inclusam Danaen turris aenea Robustæque fores . . . munierant satis Nocturnis ab adulteris.*’ With the position of οἶγοντι at the beginning of the sentence, ‘to denote that it holds good with regard to the person or thing’ (Jelf, § 600. 3), comp. v. 471, δώμασιν ἔμμοτον τῶνδ’ ἄκος. With ἄκος *νυμφικῶν ἐδώλιων*, a remedy of, or in the matter of, the chamber, comp. *Eum.* 645, πέδας μὲν ἂν λύσειεν, ἔστι τοῦδ’ ἄκος, *ib.* 649, τούτων ἐπωδάς. Strictly of course οὔτε should have preceded οἶγοντι, as the force of the latter does not extend to πόροι τε πάντες, but Æsch. wished to put the emphatic word first. (θιγόντι, Stephens’ correction, received by Blomfield, Bamberger, Hermann, &c., though very plausible, is perhaps less forcible than the common reading, and less adapted to the structure of the sentence. The metrical argument has been answered on v. 44. οἶγειν does not always mean to open from within, as Wordsworth objects, though when used of a door it will generally have that sense, as doors in Greece were opened from within; comp. οἶνον, πίθον οἶγειν, *Hom. Od.* 3. 392, *Hes. Works*, 817, where, as here, it may be translated to break open.)

72. πόροι, not expedients, but rivers, as the context shows. Comp.

Eum. 451, ἀφιερῶμεθα . . . ρυτοῖς πόροις. ἐκ μιᾶς ὁδοῦ is well illustrated by Bamberger, who refers to the words of a Scholiast prefixed to Theocritus for the fact that Orestes was ordered by the Delphic oracle to wash in seven streams flowing from the same source; *χρησμός ἐξέπεσεν, ἐν ἐπτά ποταμοῖς ἐκ μιᾶς πηγῆς ῥέουσιν ἀπολούσασθαι*. ὁδοῦ would seem to imply that the streams are here conceived of not only as rising from a common source, but as flowing together, ἐξ ὁδοῦ being like βέβηκεν . . . ἐξ ἀκινήτου ποδός, *Soph. Trach.* 875. ‘Though all the streams on earth were to flow together, it would be in vain.’

73, 4. χαιρουμσῆ MSS., χερουμσῆ Porson. βαίνοντες cannot be reconciled with the metre, and the combination of the two participles βαίνοντες . . . καθαίροντες is rather awkward, though not unexampled in Æsch. Perhaps καθαίροντες should be substituted for βαίνοντες, which may very well have been a gloss, and a lacuna of four syllables indicated in v. 74 after φόνον. ἱδουσιν ἄτην is a palpable corruption, the latter word obviously from μάτην, as Scaliger long since pointed out, the former perhaps from λύσειαν ἂν. Comp. λύτρον αἵματος above, v. 48, λύσασθ’ αἶμα v. 804; φόνω φόνον λύντας, *Soph. Œd. R.* 100; *Eur. Or.* 510, 598. (Other conjectures are ἔλουσιν, Scaliger, ῥέουσιν, Heath, ἵδουσιν, Musgrave and O. Müller, κλύσαιεν or κλύσειαν ἂν, Bamberger and Franz; καθαροῖσι τοῖσι ἵοιεν ἂν, Hermann. The metre seems to require a diiambus.)

ἐμοὶ δ' ἀνάγκαν γὰρ ἀμφίπτολιν ἐπ' ὦδ. 75
 θεοὶ προσήνεγκαν, ἐκ γὰρ οἴκων
 πατρώων δούλιόν μ' ἐσᾶγον αἶσαν,
 δίκαια καὶ μὴ δίκαια,
 πρέποντ' ἀρχαῖς βίου,

75—81. The general meaning of this passage might have been expressed simply thus, ἐμοὶ δὲ ἀνάγκη ἔστιν αἰνέσαι κ. τ. λ. στύγος κρατούσῃ. Æsch. has complicated it by changing ἀνάγκη ἔστι into ἀνάγκαν θεοὶ προσήνεγκαν, which prevents us from seeing at once the natural connexion of κρατούσῃ with ἐμοί, and by adding the epithet ἀμφίπτολιν, which almost necessitates the parenthetical explanation ἐκ γὰρ οἴκων κ. τ. λ. This view will enable us to unravel all the difficulties of a much disputed sentence, without any change, except perhaps that of ἀρχαῖς for ἀρχάς, v. 79, which has been received by nearly every editor since Robortello.

75. δὲ—γάρ are to be taken closely together as nearly = ἀλλὰ—γάρ (and so Wordsworth), as in Hdt. ix. 109; Thuc. i. 115; Plato *Apol.* p. 38. b, in the latter of which passages, as here, the clause which γάρ has to explain is suppressed. (Soph. *Aj.* 678 is doubtful, though so understood by Ellendt, Wunder, and Dindorf.) ἀνάγκαν ἀμφίπτολιν, 'constraint which involves my whole country,' and so the constraint of captivity, is to be illustrated from *Ag.* 357—361, ἥτ' ἐπὶ Τροίᾳς πύργοις ἔβαλες . . . μέγα δουλείας γάγγαμον, αἵτης παναλώτου. So δεσποσύνοισιν ἀνάγκαις, *Pers.* 587. With ἀμφίπτολις Blomf. comp. *Theb.* 290, τὸν ἀμφιτειχῇ λεών. (Hermann's 'duplicis sedis necessitatem' is less natural. Butler's conjecture, ἀμφίπολον, after Schütz, ingenious, but unneces-

sary, and would introduce a tautology with δούλιον αἶσαν.)

77. I have ventured to insert μ' after δούλιον, partly for the sake of the metre (δουλίαν, Blomf.), partly because the pronoun seems desirable, if not necessary, to avoid ambiguity. The construction is the Homeric one of εἰσάγειν with two accusatives, ἐσᾶγον με (οἱ θεοὶ) δούλιον αἶσαν, as ἐκ γὰρ οἴκων shows—'they led me out of my father's house into captivity.'

78. The use of μὴ is sufficiently accounted for by αἰνέσαι, but it might perhaps be explained by resolving the words into εἴτε δίκαια εἴτε μὴ, on a comparison of such expressions as δόξης δεινῶν περὶ καὶ μή, Plato, *Rep.* 4. p. 430 b. ψυχὴν σκοπῶν φιλόσοφον καὶ μή, ib. 6. p. 486 b.

79. ἀρχάς, MSS.; ἀρχαῖς, Sophianus ap. Rob. The Schol. read ἀρχάς, which he explains in one place ἀπαρχάς (read with Abresch, ἀπ' ἀρχῆς), in another, ἐξότε τοῦτον ἐπαινῆρηται τὸν βίον. ἀρχάς might be constructed with πρέποντ' as in *Supp.* 458, as emended by Marckscheffel, τάχ' ἂν (MSS. τυχάν) γυναικῶν ταῦτα συμπρεπῇ πέλοι, Soph. *Aj.* 534, πρέπον γε τὰν ἡν δαίμονος τοῦμοῦ τόδε, while ἀρχή might stand in the singular for οἱ ἐν τέλει: ἀρχαῖς, however, is more probable. For this use of πρέποντα = δοκούντα, Blomf. well comp. Eur. *Bus.* (fr. 315), δούλω γὰρ οὐχ οἶον τε τάλῃθῃ λέγειν, Εἰ δεσπόταισι μὴ πρέποντα τυγχάνοι, which may perhaps be an actual imitation of the present passage, as Æsch. himself

βία φερομένων, αἶνεσαι, πικρὸν φρενῶν
 στύγος κρατούση. δακρύω δ' ὑφ' εἰμάτων
 ματαίοισι δεσποτᾶν
 τύχαις, κρυφαίοις πένθεσιν παχνουμένη.

80

ΗΛΕΚΤΡΑ.

δμωαὶ γυναῖκες, δωμάτων εὐθήμονες,
 ἐπεὶ πάρεστε τῇσδε προστροπῆς ἐμοὶ

85

has probably imitated Solon (ap. Digenian. 2. 28, quoted by Schneidewin), ἀρχῶν ἄκουε καὶ δικαίως κἀδίκως. *Ag.* 124, πομπούς τ' ἀρχάς.

80. βία φερομένων seems best taken impersonally, 'since things go by violence.' Comp. *Supp.* 123, πελομένων καλῶς. τὰ πράγματα κακῶς φέρεται, *Xen. Hell.* iii. 4. 35. Not unlike is *Virg. Ecl.* ix. 5, 'Nunc victi, tristes, quoniam fors omnia versat, Hos illi, quod nec vertat bene, mittimus hædos.' πικρῶν, MSS., πικρὸν Vett., after the Schol.

81. κρατούση by attraction to ἐμοί. Comp. v. 1030; *Soph. Œd. C.* 89. In *Œd. R.* 350 foll., we have a still stronger instance, ἐννέπω σε—μὴ προσανδᾶν—ὡς ὄντι μίστορι, where, as here, the object is to avoid a confusion which would have been introduced by the accusative. Porson on *Eur. Med.* 1218, thinks δακρύω corrupt, and so Herm., who reads δακρύων ὑφειμάτων—παχνουμένη, but the verse is evidently correct as it stands, though not intended for an iambic trimeter. With δακρύω δ' ὑφ' εἰμάτων Stanl. and Blomf. comp. *Hom. Od.* 4. 114; *Eur. Supp.* 110; *Or.* 280; *Arist. Ran.* 911, to which Wordsworth adds *Isocrat.* p. 362 b. ἐγκαλυψάμενος ἔκλαε; *Plato, Phædo.* p. 117 c. So the story of Timanthes' picture of Agamemnon.

82. The fortunes of Agamemnon, Orestes, and Electra would naturally be called μάταιοι, blind and aimless, as opposed to those which are directed aright by sovereign wisdom (ὀρθοῦνται), without prejudice to Æschylus' belief in an order of things for evil as well as for good, such as we find in *Eum.* 930. (The signification *wretched* does not seem well supported: in *Soph. Trach.* 888, ματάλα, addressed to the nurse, is perhaps an error for μαῖα.) δεσπόταν, MSS., δεσποτᾶν, Stanl.

83. παχνουμένη of the effect of grief, like ψύχειν, *Prom.* 693; κρύος, *Eum.* 161; *Theb.* 834. παχνουμένην, MSS.; παχνουμένη, Turn.

84—105. *Electra.* 'As you are here to carry these libations, advise me how to offer them. Can I use the set phrases, talking of offerings of friendship, and asking for a recompence, or shall I throw them down without a word, like so much pollution, and retire in humiliation? Tell me, for our cause is a common one, and be not afraid to speak, for if we must suffer we must, I as well as you.' The chorus are evidently standing with Electra at the tomb, so that if the tomb is on the stage, as Herm. thinks, they must have ascended there, instead of taking their ordinary place in the orchestra.

πομποί, γένεσθε τῶνδε σύμβουλοι πέρι·
 τάφῳ δὲ χέουσα τάσδε κηδεῖους χοάς
 πῶς εὐφρον' εἶπω, πῶς κατεύξομαι πατρί;
 πότερα λέγουσα παρὰ φίλης φίλῳ φέρειν
 γυναικὸς ἀνδρί, τῆς ἐμῆς μητρὸς πάρα;

90

84. δμῶαί γυναικες is a Homeric pleonasm, *Od.* 7. 103. εὐθήμονες. εὐ τιθέσθαι τὰ κατὰ τὸν οἶκον, Schol. Comp. *Ag.* 1673, θήσομεν κρατοῦντε τῶνδε δωμάτων καλῶς, which, however, is said of masters, not of servants. εὐθήμεν appears to have been an old word, as εὐθημοσύνη occurs in Hesiod, *Works*, 469.

86. γένεσθαι, the first reading of *Med.*, corrected into γένεσθε, is not improbable, and has been adopted by Klausen; but the instances of corruption by itacism are so common that we can scarcely hesitate to prefer the more obvious reading.

87. τῷφῳ, MSS. (τύμβῳ being added as a correction) τάφῳ Stanley. H. L. Ahrens' τί φῶ is highly ingenious (comp. v. 91), but would require the omission of δέ, contrary to all external authority. δέ introduces the question, as in *Pers.* 333, ἄταρ φράσον μοι—πόσον δὲ πλήθος ἦν; ib. 954, οἰοῖο βόα καὶ πάντ' ἐκπεύθου, Πού δὲ φίλων ἄλλος ὄχλος; χέουσα is a dissyllable, like ἐκπνέων, *Ag.* 1493. κηδεῖους, 'funeral,' as in vv. 226, 538. The explanation of the Schol., συγγενικάς, would be admissible in itself, κῆδος not being restricted, as Valck. on Eur. *Phœn.* 431, maintains, to affinity (comp. *Supp.* 330); but the epithet would not be very appropriate here, as the offering was not one of pious duty by Electra, but the result of Clytæmnestra's terror, and its application to χοάς, 'kindred libations,' would be harsh in point of language.

88. See on v. 14. κατεύξομαι was

changed by Turnebus into κατεύξωμαι, but wrongly; the fut. ind. is frequently found in the same sentence with the aor. conj., and the difference of mood, as Klausen and Bamberger remark, may be intended to express a difference of sense, the question in the first clause being how in the world (πῶς indefinite) Electra can ask for a blessing at all, in the second in what manner (πῶς definite) she shall pray. πῶς is however found in questions with the conj. where the inquiry is, so to speak, bonâ fide about the manner of doing a thing, e. g. v. 171. Eur. *El.* 614, such an inquiry being in fact more properly deliberative than the other. The difference is in fact not so much in the meaning of πῶς as in the spirit in which the question is asked. The questioner professes to wish for an answer, even when he believes that none can be given; and so we sometimes find an answer given in the terms of the question, when the question has been put in incredulity, or as an objection, as in vv. 532, 3; *Ag.* 549, 550; Eur. *El.* 969, 970.—εὐφρον', either to Agamemnon, 'to make an acceptable prayer,' or to Clytæmnestra, 'to say kind words' (ask for blessings). The latter is rather confirmed by Eur. *Iph. Aul.* 1188, ἀλλ' ἐμὲ δίκαιον ἀγαθὸν εὐχεσθαι τί σοι; Ἥ τὰρ' ἀσυνέτους τοὺς θεοὺς ἡγόμμεθ' ἄν, *El.* τοῖσιν αὐθένταισιν εὐφρονήσομεν, where Musgrave conj. εὐφρον' ἄσομεν.

89—92. Am I to act as my mother's ambassador, and speak of these as the

τῶνδ' οὐ πάρεστι θάρσος, οὐδ' ἔχω τί φῶ,
 χέουσα τόνδε πέλανον ἐν τύμβῳ πατρός.
 ἢ τοῦτο φάσκω τοῦπος, ὥς νόμος βροτοῖς
 ἔστ', ἀντιδοῦναι τοῖσι πέμπουσιν τάδε
 στέφη, δόσιν γε τῶν κακῶν ἐπαξίαν;
 ἢ σίγ' ἀτίμως, ὥσπερ οὖν ἀπώλετο
 πατήρ, τάδ' ἐκχέουσα γάποτον χύσιν,
 στείχω, καθάρμαθ' ὥς τις ἐκτέμψας, πάλιν,

95

gifts of a friend to a friend,' the first requisite in making a funeral offering. Klausen refers to Soph. *El.* 432, where the difficulty is unfolded, not, as here, just touched sarcastically. Not unlike are the king's words, Shaksp. *Hamlet*, Act 3, Sc. 3 — 'But, O, what form of prayer can serve my turn? Forgive me my foul murder?'

91. With τῶνδε θάρσος Linwood comp. τῶνδε τόλμαν, *Prom.* 16.

93. 'Or is this the charge I am to give him (φάσκω ἀντιδοῦναι, like λέγω φανῆναι, v. 143), as the common petition runs, to recompensethose who have senthim these offerings—a recompence not for good but for evil deserts? Electra puts a second formula into her own mouth to show its inappropriateness. δόσιν τε MSS., δόσιν γε Stanley. δόσιν τε would make the clause part of the suggested prayer, not, as it evidently is, Electra's own comment, like τῆς ἐμῆς μητρὸς παρά (To understand the sentence with Bamberger as a serious prayer for retaliation would be to force an improbable sense on ὡς νόμος βροτοῖς, to interfere with the evident parallelism between vv. 89, 90, and vv. 93—95, and to anticipate the counsel of the Chorus, vv. 117, foll., which Electra apparently accepts as a new thought). φάσκω subj., like στείχω, v. 98, as

Wordsworth remarks, observing that φάσκειν has no pres. ind.

94. On the position of ἔστι closing a sentence at the beginning of a verse see Elmsley on Soph. *Ced. C.* 1167, where he retracts an opinion formerly expressed against it on Eur. *Heracl.* 387.

95. Paley ingeniously understands στέφη of the libations, comparing Soph. *El.* 440, τάσδε δυσμενεῖς χοάς Οὐκ ἀνποθ', ὄνγ' ἔκτεινε, τῷδ' ἐπέστεφεν: but as garlands were part of the usual offerings to the dead (comp. *Pers.* 618; Soph. *El.* 895) there seems no reason to reject the obvious rendering.—δόσιν cognate acc.

96. 'Am I to offer them without a word, and thus repeat the insult of his death, flinging them out like so much pollution?' Electra so words the proposal as to assign a reason for rejecting it.

97. I have removed the comma after ἐκχέουσα, to show that χύσιν is not in apposition with τάδε, but a cognate acc., equivalent in the present connexion to an adverb of the manner. Comp. v. 578, ἄκρατον αἷμα πίεται τρίτην πόσιν (= τρίτον).

98. τοῦτο πρὸς τὸ παρ' Ἀθηναίοις ἔθος. οἱ καθαίροντες οἰκίαν ὀστρακίνῳ θυμιατηρίῳ ῥίψαντες ἐν ταῖς τριόδοις τὸ ὀστρακον ἀμεταστρεπτῇ ἀνεχώρουν. Schol. πάλιν is then to be constructed

δικοῦσα τεύχος, ἀστροφόισιν ὄμμασιν;
 τῇσδ' ἔστε βουλῆς, ὦ φίλοι, μεταίτιαι,
 κοινὸν γὰρ ἔχθος ἐν δόμοις νομίζομεν
 μὴ κεύθετ' ἔνδον καρδίας φόβῳ τινός,
 τὸ μόρσιμον γὰρ τὸν τ' ἐλεύθερον μένει
 καὶ τὸν πρὸς ἄλλης δεσποτούμενον χερός.
 λέγοις ἄν, εἴ τι τῶνδ' ἔχοις ὑπέρτερον.

100

105

ΧΟ. αἰδουμένη σοὶ βωμὸν ὥς τύμβον πατρὸς
 λέξω, κελεύεις γάρ, τὸν ἐκ φρενὸς λόγον.

with *σείχω*, not, as Turnebus and Stanley, with *δικοῦσα*. Virgil, in referring to the custom (*Ecl.* 8. 101), has made a similar mistake, as Blomfield remarks, supposing that the person throws the ashes behind him without looking back, whereas the passage of Theocritus which he followed (*Id.* 24. 91, ἀψ δὲ νέεσθαι ἄστρεπτος) evidently means that the prohibition to look back is to operate after the ashes are thrown out. Wordsworth refers to Musgrave and Barnes on Eur. *Andr.* 293, and to Ammon. *Lex.* p. 79, καθάρσια μὲν τὰ ἱερὰ καὶ τὰ ἄλλα οἷς καθαιρόνται· καθάρματα δὲ τὰ μετὰ τὸ καθαρθῆναι ἀπορριπτούμενα.

101. νομίζομεν is equivalent to *χρώμεθα*, as in vv. 697, 801, 1003.

102. μὴ κεύθετ', probably with reference to v. 75, foll., as Klausen remarks. A comparison of v. 81 and v. 389 may perhaps show that the object of *κεύθετ'* is *ἔχθος*.

103. The consolation is the same as that of the watchman in Soph. *Ant.* 235, τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος Τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

105. Jacobs, followed by Blomfield and approved by Hermann, changes *ἔχοις* into *ἔχεις*, on a comparison of v. 668, λέγουτ' ἂν εἴ τι δεῖ: but

Wordsworth rightly remarks that the optative is more appropriate here, as in *Ag.* 1049, *πείθοι' ἂν, εἰ πείθοι'*, ib. 1394, *χαίρουτ' ἂν, εἰ χαίρουτ'*, as Electra means to put the case doubtfully, 'tell me if you *should* have anything to say,' not 'tell me if you have anything,' as you doubtless have.'

106—123. *Cho.* 'I will speak as in the sight of heaven.' *El.* 'Do so.' *Cho.* 'In pouring the libations, pray for thy father's friends.' *El.* 'Whom shall I name as such?' *Cho.* 'Thyself and any foe of Ægisthus.' *El.* 'Myself and thee?' *Cho.* 'Judge from what I have told thee.' *El.* 'Any one else?' *Cho.* 'Orestes.' *El.* 'Well thought of.' *Cho.* 'Then, for the murderers.' *El.* 'What am I to pray?' *Cho.* 'The visitation of some God or man.' *El.* 'To judge or to punish them?' *Cho.* 'Say at once, to kill them.' *El.* 'Are such prayers pious?' *Cho.* 'Yes; for they ask for retribution.'

106. The Chorus mean that they will speak with all the solemnity and sincerity of persons taking an oath by touching an altar. Wordsworth refers to Porson on Eur. *Med.* 21, and to *Alc.* 1008. Comp. Juv. 14. 219, 'Cereris tangens aramque pedemque.'

ΗΛ. λέγοις ἄν, ὥσπερ ἡδέσω τάφον πατρός.

ΧΟ. φθέγγου χέουσα σεμνὰ τοῖσιν εὐφροσιν.

ΗΛ. τίνας δὲ τούτους τῶν φίλων προσεννέπω; 110

ΧΟ. πρῶτον μὲν αὐτὴν χῶστις Αἴγισθον στυγεί.

ΗΛ. ἐμοί τε καὶ σοί τᾶρ' ἐπεύξομαι τάδε.

ΧΟ. αὐτὴ σὺ ταῦτα μανθάνουσ' ἤδη φράσαι.

ΗΛ. τίν' οὖν ἔτ' ἄλλον τῇδε προσπιθῶ στάσει;

ΧΟ. μέμνησ' Ὀρέστου, κεῖ θυραῖός ἐσθ' ὅμως. 115

ΗΛ. εὖ τοῦτο κάφρένωσας οὐχ ἥκιστά με.

ΧΟ. τοῖς αἰτίοις νῦν τοῦ φόνου μεμνημένη

108. Boissonade cites Soph. *Æd. T.* 276, ὥσπερ μ' ἀραῖον ἔλαβες, ᾧδ', ἄναξ, ἐρῶ. See also *Æd. C.* 276, 284. ἡδέσω like *ἐκοψα*, v. 423, referring really to present time.

109. φθέγγου σεμνὰ appears = *εὐξαί* (σεμνοὶ λόγοι of the oracles, Hdt. 7. 6), as the authorities quoted do not support the use of *σεμνὰ* in the sense of *ἀγαθά*.

110. 'Whom of those near to him am I to name as such (*εὐφρονες*)?' The word *φίλοι* is not necessarily co-extensive with *εὐφρονες*, being used elsewhere (below, v. 234, *Eum.* 119) of relations who are expressly stated to be 'kin, not kind.' This general sense is probably identical with the Homeric use of *φίλα γούνατα*, &c., which seems not unfrequently employed by *Æsch.*, e. g. vv. 276, 410, 546; *Ag.* 983; *Eum.* 608.

111. Whether *αὐτοῦ* &c. can be used of the first and second persons as well as the third is a question not easy to solve, though the weight of ancient authority and modern opinion (see Ellendt *Lex. Soph.* s. v.) seems decidedly in the affirmative. Retaining the MSS. *αὐτὴν* here, we can scarcely avoid altering *κατ' αὐτοῦ*, v. 221, into *καθ' αὐτοῦ*, in spite of Peile's

attempt to establish a difference between the two cases, as marked by the presence or absence of the personal pronoun.

112. τ' ἄρ' MSS. τᾶρ' Dind.

113. σὺ σκόπησον τίς στυγεί Αἴγισθον' οὐκ ἐμὸν γὰρ εἰπεῖν. Schol. ταῦτα and ἡδη will then go with *φράσαι*, *μανθάνουσα* meaning 'understanding my drift.' The Chorus mean to say that they had spoken plainly enough to be understood, and that they will not be more explicit.

114. The Chorus had already (v. 111) implied that others were to be mentioned. In *στάσις* here, as in vv. 459, 821, *Eum.* 311, *Ag.* 311, there seems, as Blomfield remarks, to be an allusion to the stage position of the Chorus, on which see Müller, *Diss.* pp. 20, foll.

116. The construction may be *εὖ τοῦτο* (*ἔστι*), like *τί τῶνδ' εὖ*; v. 338: but it seems better to make *τοῦτο* the object of *ἐφρένωσας* (*φρενοῦν τινα τι* like *διδάσκειν τινα τι*), and suppose a transposition of *καί* (see on v. 892), which in sense belongs to *τοῦτο*.

117. Bamberger rightly separates *μεμνημένη* (making mention of them) from *φόνου*, comparing *μέμνησ' Ὀρέστου*, v. 115.

ΗΛ. τί φῶ; δίδασκ' ἄπειρον ἐξηγουμένη.

ΧΟ. ἐλθεῖν τιν' αὐτοῖς δαίμον' ἢ βροτῶν τινά

ΗΛ. πότερα δικαστὴν ἢ δικηφόρον λέγεις;

120

ΧΟ. ἀπλῶς τι φράζουσ', ὅστις ἀνταποκτενεῖ.

ΗΛ. καὶ ταῦτά μούστιν εὖσεβῇ θεῶν πάρα;

ΧΟ. πῶς δ' οὐ τὸν ἐχθρὸν ἀνταμείβεσθαι κακοῖς;

ΗΛ. κῆρυξ μέγιστε τῶν ἄνω τε καὶ κάτω,

118. ἐξηγουμένη here refers to the Athenian office of ἐξηγηταί, expounders of the sacred law, for an account of which see Müller, *Diss.* §§ 74—76. Electra, as Klausen well remarks, is unwilling to put upon her own authority a petition which may possibly be impious, violating as it does a natural duty, so she requests the Chorus to act as ἐξηγητής, just as Orestes, v. 551, takes the Coryphæus for his τερασκόπος. In the *Eumenides* (vv. 595, 609) Apollo acts as ἐξηγητής, justifying the matricide both before and after its commission. There is also an allusion to the use of ἐξηγεῖσθαι in the sense of *dictation* (Lat. *verbis præire*), which occurs in Eur. *Med.* 745, &c., as the formula which follows plainly shows. The two may very well be combined, if we suppose one of the duties of the ἐξηγηταί to have been the dictation of the form to be observed in religious ceremonies (see Liddell and Scott *sub voce*), which in sacred matters would naturally be of equal importance with more general explanation and advice on the course to be pursued: indeed, in the case of a prayer the two could hardly be separated. It is true that Electra does not proceed to repeat verbally the form given by the Chorus; but neither does Ægeus (Eur. *Med.* l. c.), as such literal exactness would not suit the poetical variety of the drama.

120. κρήνην ἢ τιμωρόν. Schol.

121. φάθι is to be supplied for φράζουσ', from φῶ, v. 118.

122. ταῦτά μούστιν εὖσεβῇ seems to stand for εὖσεβές ἐστι, ταῦτα—, like δίκαιός εἰμι for δίκαιόν ἐστί με—, the change of construction rendering it possible to dispense with a verb like αἰτεῖν, which in the impersonal sentence would have had to be expressed.

123. πῶς δ' οὐκ εὖσεβές ἐστι τὸν ἐχθρὸν ἀνταμείβεσθαι κακοῖς; If we were to punctuate after πῶς δ' οὐ; we could hardly avoid inserting γε after ἐχθρόν, as in *Eum.* 435. Klausen comp. *Theb.* 1049. παθὼν κακῶς κακοῖσιν ἀντημείβετο. Wordsworth cites Archilochus, *Fragm.* 75 ed. Liebel. ἐν δ' ἐπίσταμαι μέγα, Τὸν κακῶς τι δρῶντα δεινοῖς ἀνταμείβεσθαι κακοῖς, and cites Liebel, p. 76, in proof that Æsch. frequently imitated Archilochus.

124—152. *El.* 'Assist me, Hermes, as herald, by making proclamation to the Gods below and the earth to hear me while I pray. As I pour out the libations, I invoke my father, bidding him pity and restore myself and Orestes, both defrauded of our rights, the one a slave, the other an exile. Grant that he may return, and that I, when restored, may demean myself better than my mother. For our enemies, let vengeance come on them, while we have victory and every

* * Ἑρμῇ χθόνιε, κηρύξας ἐμοὶ
τοὺς γῆς ἔνερθε δαίμονας κλύειν ἐμὰς
εὐχάς, πατρώων δωμάτων ἐπισκόπους,
καὶ γαῖαν αὐτήν, ἣ τὰ πάντα τίκτεται,
θρέψασά τ' αὖθις τῶνδε κῦμα λαμβάνει

125

blessing. Thus I make my offering:
do you sing the dirge.'

124. This line formerly stood before v. 165, till Hermann removed it. It palpably completes the speech, which now only requires a word such as ἄρηξον (suggested by Hermann and Klausen) at the beginning of v. 125. Hermes is invoked here, as in v. 1, but with a more definite reference to his functions as διάκτορος or ἐριούνιος, which make him the channel of communication between heaven, earth, and the regions below (comp. Hor. *Od.* 1. 10. 19, 'Superis Deorum gratus et imis') His duties as herald (*Ag.* 511, *Supp.* 221. 920) seem nearly identical with those of a messenger, like those of the heralds in the *Agamemnon* and the *Supplikes*: here, however, we are also reminded of the office of a herald in the Athenian assemblies, as in *Eum.* 566, foll.—μεγίστη, MSS., μέγιστε, Stanl.

125. κηρύξας is apparently to be connected with δαίμονας, like κήρυσσε θεούς, Eur. *Hec.* 148, to which Wel-lauer refers, the sense in each case being 'to make loud proclamation to them that they may listen' (*Eum.* 570). So καλεῖν is used with an acc. followed by an inf., e. g. *Theb.* 640. *Soph. Aj.* 831.

127. δ' ὀμμάτων, MSS., δωμάτων, Stanley, αἱμάτων, Hermann and Ahrens. δωμάτων is proved to be right by the facility of the corruption, the frequent use of the words πατρώα δώματα in *Æsch.* e. g. *Supp.* 325, *Theb.* 648,

and the fact that restoration to her father's possessions is the thought chiefly present to Electra's mind throughout the prayer, vv. 131, 135-7, 141, 2. ἐπισκόπους is to be constructed with δαίμονας, 'that they may listen and look upon my father's house' (compare *Theb.* 640, καλεῖ—θεοὺς . . ἐποπτήρας . . γένεσθαι), a request similar to that made by Electra below, v. 406, ἴδesh' Ἀτρειδᾶν τὰ λολί' ἀμηνάως ἔχοντα καὶ δωμάτων ἄτιμα. The words δωμάτων ἐπίσκοπον occur again, *Eum.* 740, where ἐπίσκοπον is a substantive. But for these authorities, and the parallel v. 11, there would be great plausibility in Paley's suggestion to connect ἐπισκόπους as an adj. with εὐχάς, as in *Eum.* 903, (ἐφυμνήσαι) ὅποια νίκης μὴ κακῆς ἐπίσκοπα, *Soph. Aj.* 976, βοῶντος ἄτης τῆσδ' ἐπίσκοπον μέλος.

128. Comp. Shakspeare, *Romeo and Juliet*, Act 2, Sc. 3. 'This earth, that's nature's mother, is her tomb; What is her burying grave, that is her womb.' For the appeal for vengeance to earth in her capacity as the mother of all, see v. 66, note, and consult Müller, *Diss.*, pp. 160, foll. Prometheus, calling on the gods to regard his wrongs (*Prom.* 90), exclaims παμμήτορ τε γῆ.

129. τῶνδε perhaps constructed with λάμβανει. See Jelf, § 531, Obs. 6. *Ag.* 275, οὐ δόξαν ἂν λάβοιμι βριζοῦσης φρενός.

130. βροτοῖς indicates, generally, what is expressed more particularly

καὶ γὼ χέουσα τίςδε χέρνιβας βροτοῖς
λέγω, καλοῦσα πατέρ' ἐποικτεῖροντ' ἐμέ
φίλον τ' Ὀρέστην, πῶς ἀνάξομεν δόμοις;

130

in the next verse, καλοῦσα πατέρ'. The dead are spoken of as mortals, (1) as opposed to the gods, v. 125, just as the Chorus, *Pers.* 630, after invoking χθόνιοι δαίμονες, says of the shade of Darius μόνος ἂν θνητῶν πέρας εἶποι, (2) as partakers of the same nature with the living, the word being not unfrequently used in connexion with the last offices of humanity, as in *Soph. Aj.* 1166, ἔνθα βροτοῖς τὸν ἀέμνηστον τάφον εὐρώνετα καθέξει (comp. *ib.* 1380), *El.* 1066, ὦ χθονία βροτοῖσι φάμα. See also vv. 279, 483, notes. This thought is brought out by Klausen, who, however, understands βροτοῖς here of the living, constructing it with χέρνιβας, 'libamentum hominibus lustrale.' Wordsworth remarks 'βροτοῖς interdum propemodum abundat,' referring probably to such passages as those cited above from *Soph.*, and *Aj.* 1358. (This explanation of course has nothing in common with the exploded fancy that βροτός or θνητός can ever be simply equivalent to νεκρός. If *Æsch.* had written νεκροῖς, which is given as a variety by MSS. Med. and Guelf., or φθιτοῖς, Hermann's conj., the passage would only have been less poetical.)

131. ἐποικτεῖρόν τ' MSS. ἐποικτεῖροντ' Hermann. The latter seems better, as avoiding the abruptness of an imperative followed by a question: while the participle will express the ground on which the request is made, 'I say, addressing my father, as one that has compassion on me and my loved Orestes, How, &c.'

132. ἀνάξομεν, βασιλεύσομεν. Schol. The dative is not found elsewhere in

Æsch., but frequently occurs in Homer, who also uses the future form. Comp. *Prom.* 49. πλὴν θεοῖσι κοιρανεῖν, *ib.* 940. δαρὸν γὰρ οὐκ ἄρξει θεοῖς. To take ἀνάξομεν as the future of ἀνάγω, as Blomfield and Klausen propose, though agreeing well with ἀλωμεθα, v. 133, φεύγων, v. 137, would be objectionable, partly on account of the use of the plural, as if Electra and her father were to combine, whereas the prayer in v. 139 is simply that Orestes may return, partly as virtually obliging us to separate ἐμέ from φίλον τ' Ὀρέστην, which would be required as the object of ἀνάξομεν—not to mention that we should rather have expected κατὰξομεν. Electra, summing up her petition in three words, naturally asks for restoration itself, not for an event which would only lead to it; the plural, like ἀλωμεθα, as naturally points to the two persons in whose behalf the prayer is made, herself, and her brother; and the word πεπραμένοι, including both servitude and exile, follows immediately to express the antithesis between their present condition and that which they hope to obtain. Comp. *Soph. El.* 71. καὶ μὴ μ' ἄτιμον τῇσδ' ἀποστείλῃτε γῆς, Ἄλλ' ἀρχέπλουτον καὶ καταστάτην δόμων. (Schneidewin's conj. φῶς τ' ἀναψὸν ἐν δόμοις, also made by a writer in the *Classical Museum*, vol. 1, p. 267, would accord admirably in structure with the old reading of v. 131, ἐποικτεῖρόν τ', but its sense, though not inappropriate in itself, and agreeing well with vv. 863, 961, is not confirmed by the context.)

πεπραμένοι γὰρ νῦν γέ πως ἀλώμεθα
 πρὸς τῆς τεκούσης, ἄνδρα δ' ἀντηλλάξατο
 Αἰγισθον, ὅσπερ σοῦ φόνου μεταίτιος.
 καὶ γὰρ μὲν ἀντίδουλος ἐκ δὲ χρημάτων
 φεύγων Ὀρέστης ἐστίν, οἱ δ' ὑπερκόπως
 ἐν τοῖσι σοῖς πόνοισι χλίουσιν μέγα.

135

133. πεπραμένοι MSS., πεπραμένοι Casaubon, which is required by ἀντηλλάξατο. Comp. v. 915. διχῶς ἐπράθην, ὦν ἐλευθέρου πατρός. Ποῦ δὴθ' ὁ τίμος, ὅντιν' ἀντεδεξάμην;—ἀλώμεθα is of course said properly of Orestes alone, Electra's fate being included as analogous to his. Klausen well comp. v. 254. ἀμφω φυγὴν ἔχοντε τὴν αὐτὴν δόμω. In Eur. *El.* 209 Electra naturally speaks of herself as δωμάτων πατρῶων φυγάς, as she is there actually removed from home and given in marriage to a labourer.

134. Clytæmnestra is said to have exchanged her own children for a new husband in Ægisthus, either simply, as having sought a fresh protector (*Ag.* 1437), instead of those on whom she might naturally have relied, or because she wished to be the mother of other children. The latter view is supported by a parallel passage in Soph. *El.* 587. ἦ τις ξυνεύδεις τῷ παλαμναίῳ, μεθ' οὗ Πατέρα τὸν ἅμὸν πρόσθεν ἐξάπωλεσας, Καὶ παιδοποιεῖς, τοὺς δὲ πρόσθεν εὐσεβεῖς Κὰξ εὐσεβῶν βλαστόντας ἐκβαλονσ' ἔχεις.

135. ὅσπερ, as Klausen says, aggravates the notion of impiety, being more emphatic than ὅς.

136. ἀντίδουλος is one of those compounds of ἀντί where the preposition exerts its force upon the other ingredient, instead of combining with it to affect any of the remaining words in the sentence. Even in this class, however, the effect is sufficiently

various: sometimes local opposition is expressed, as in geographical names: sometimes hostility, a sense much commoner in later Greek and its derivatives, than in classical writers: sometimes substitution, as in ἀντίφερνος, *Ag.* 406, ἀντήνωρ, *ib.* 444: sometimes equivalence, as in the present word, and ἀντίπαις, *Eum.* 38: sometimes identity, as in ἀντίπετρος = πέτρινος, Soph. *Ced. C.* 192, to which we may perhaps add ἀντίμολπος = μολπαῖος, *Ag.* 17, ἀντιπενθής = πένθιμος, *Eum.* 782. The same word is occasionally found with more than one shade of meaning: thus ἀντίδουλος itself occurs in the sense of substitution in Æsch. *Prom. Unbound* (fr. 188).

137. φεύγειν, MSS., φεύγων, Rob. On the participle with the verb substantive, see Jelf, § 375, 4; Madvig, § 180, rem. 2, d. φεύγειν is itself used for 'to live in exile': see Lidd. and Scott *sub voce*. κόπτω in ὑπέρκοπος, as in προκόπτω, seems best explained by Blomf., as originally denoting *motion* of some kind (comp. *antecello, excello, percello*, connected with *celer*). Even in παράκοπος it may be doubted whether the primary intention of the verb, *e.g.*, in *Prom.* 581, is not *stepping aside*, like the metaphor from ploughing in *delirare*, though it may afterwards have come to be referred to the sense of coining, as in παράκομμα.

138. ἐν τοῖσι σοῖς πόνοισι, 'in the

ἐλθεῖν δ' Ὀρέστην δεῦρο σὺν τύχῃ τινὶ
κατεύχομαί σοι, καὶ σὺ κλυθί μου, πάτερ,
αὐτῇ τ' ἐμοὶ δὸς σωφρονεστέραν πολὺ
μητρὸς γενέσθαι χεῖρά τ' εὐσεβεστέραν.
ἡμῖν μὲν εὐχὰς τάσδε, τοῖς δ' ἐναντίοις
λέγω φανῆναί σου, πάτερ, τιμάορον,

140

labours of thy hands.' Comp. *Pers.*

751, δέδοικα μὴ πολὺς πλούτου πόνος
Οὐμὸς ἀνθρώποις γένηται τοῦ φθά-
σαντος ἀρπαγῇ. So Agamemnon is
called ὁ πονῶν, v. 919, the man going
out to labour for the support of his
family, who remain within (τρέφει
δέ γ' ἀνδρὸς μόχθος ἡμένας ἔσω, v.
921). In Soph. *Æd. C.* 335, Œdipus
asks, οἱ δ' αὐθόμαιμοι ποῦ νεανίαί πο-
νεῖν; and immediately proceeds to
make the well-known comparison
with the mode of life in Egypt, where
the women go out and provide main-
tenance for the men (compare the
whole speech, 337 foll., and especially
the words πονεῖν, v. 342, ὑπερπονεί-
τον, v. 345, μοχθοῦσα, v. 351, πονοῦσα,
v. 364). The notion is doubtless de-
rived from the primitive simplicity of
early times, when the general, no less
than the peasant, was regarded as a
labourer working for his livelihood.
Thus Achilles, in Hom. *Il.* i. 162,
γέρας . . . ᾧ ἐπὶ πολλὰ μόγησα . . .
ἐγὼ δ' ὀλίγον τε φίλον τε Ἔρχομ' ἔχων
ἐπὶ νῆας, ἐπὴν κεκάμω πολεμίζων. In
Pers. 754, just after the passage
quoted above, Atossa goes on to say
to Darius, σὺ μὲν μέγαν τέκνοις Πιλοῦ-
τον ἐκτήσω ξὺν αἰχμῇ. We may now
see more fully the force of the com-
parison of the family of Agamemnon
to young birds deprived of the parent
who fed them, below, v. 246, foll. The
present passage is imitated, though
not verbally, by Soph. *El.* 1290.—
μέτα, MSS., μέγα, Turn.

139. σὺν τύχῃ δέ τω, *Theb.* 472.

140. Klausen seems right in con-
necting καὶ σὺ κλυθι closely with
κατεύχομαι, so as to make ἐλθεῖν
Ὀρέστην parallel to αὐτῇ τ' ἐμοί.

141. Æsch., believing, as Klausen
reminds us, that σωφροσύνη is the gift
of Heaven (*Ag.* 180), goes further than
Soph., who simply makes Electra pray
(*El.* 457) that Orestes may conquer,
so that he and she may make more
liberal offerings to their father's tomb.
The combination of the words σωφρο-
νεστέραν and εὐσεβεστέραν seems to be
referred to by Soph. *ib.* 307, ἐν οὖν
τοιούτοις οὔτε σωφρονεῖν, φίλαι, οὔτ'
εὐσεβεῖν πάρεστιν, though the thought
there is not the same as here. χεῖρά
τ' εὐσεβεστέραν seems to include free-
dom from guilt as well as active piety,
—the 'immunis manus' as well as
the gift which it brings,—a com-
bination illustrated below on v.
377.

143. εὐχὰς is governed by λέγω in
the next clause, not, as Wordsworth
thinks, left without government, like
τούτων μὲν οὕτως, *Ag.* 950. Comp. v.
555, τήνδε μὲν στείχειν ἔσω, Αἰνῶ δὲ
κρύπτειν τάσδε συνθήκας ἐμάς. φανῆναι
(comp. ἐποπτεῖσθαι λέγω, v. 583, μαρ-
τυρεῖν λέγω, v. 1040, and see on v. 93)
is, of course, virtually an accusa-
tive.

144. Imitated by Soph. *El.* 1155,
φήμας λάθρα προὔπεμπες ὡς φανού-
μενος Τιμωρὸς αὐτὸς.

καὶ τοὺς κτανόντας ἀντικαθθανεῖν δίκην. 145
 ταῦτ' ἐν μέσῳ τίθημι τῆς κακῆς ἀράς,
 κείνοις λέγουσα τήνδε τὴν κακὴν ἀράν
 ἡμῖν δὲ πομπὸς ἴσθι τῶν ἐσθλῶν ἄνω,
 ξὺν θεοῖσι καὶ γῇ καὶ δίκη νικηφόρῳ.
 τοιαῖσδ' ἐπ' εὐχαῖς τάσδ' ἐπισπένδω χοάς. 150
 ὑμᾶς δὲ κωκυτοῖς ἐπανθίζειν νόμος,
 παιᾶνα τοῦ θανόντος ἐξαυδωμένας.

145. δίκην, a cognate acc., such as is frequently found in similar connexions. Eur. *Herc. F.* 168, τιμωροὺς ἐμοὺς χρήζω λιπεσθαι τῶν δεδραμένων δίκην. Æsch. *Prom.* 563, τίνος ἀμπλακίας ποινὰς ὀλέκει; *Supp.* 625, λέξωμεν ἐπ' Ἀργείοις Εὐχὰς ἀγαθὰς ἀγαθῶν ποινὰς. Eur. *Hel.* 77, ἀπόλαυσιν εἰκοῦς ἔθανες ἄν.

146. 'This I interpose to bar their prayer for evil, uttering against them this my prayer for evil.' τῆς κακῆς ἀράς, as Franz appears to have seen, is the prayer which Clytæmnestra wished to have presented along with the libation, and which she is made to present herself by Sophocles (*El.* 634, foll.)—an evil one, as being the prayer of a criminal for impunity, if not for judgments on her own children. See again on v. 309.—ἐν μέσῳ here = ἐμποδῶν, as in Xen. *Cyr.* 5. 2. 26.

148. Klausen comp. *Pers.* 220, πρῶμενῃ δ' αἰτοῦ τάδε . . . ἐσθλά σοι πέμπειν τέκνῳ τε γῆς ἔνερθεν ἐς φάος. τάδε ἐσθλά there possibly confirms the MSS. reading τῶνδ' here (τῶν, Robortello), 'the good that I have in my mind,' i.e., which she had prayed for above, v. 139, foll.

149. The reference is to the common expression σὺν θεῷ. The prayer is made throughout to Agamemnon, the gods having been invoked to listen

to it, v. 126, rather as assessors than as principals, and now being requested to co-operate and be propitious while he sends the blessings desired.

150. Here we may suppose Electra to finish pouring out the libations, having begun to do so, v. 130. The Chorus is conceived to sing while the streams are being absorbed into the ground; and at length Electra, v. 164, announces that all is swallowed up, and so that her father has received it. The libations are fully described, *Pers.* 611–618, as consisting of milk, honey, water, wine, and oil, beside garlands of flowers. Comp. *Soph. Œd. C.* 469, foll.

151. If the text is correct, we must suppose ἐπανθίζειν, with Peile, to refer to χοάς in the verse preceding, 'to crown the libations with wailing,'—the same thought which is expressed without a metaphor, *Pers.* 619, ἀλλ', ὦ φίλοι, χοαῖσι ταῖσδε νερτέρων Ὑμνοὺς ἐπενφημεῖτε. But it may be doubted whether we ought not to read κωκυτοὺς ἀπανθίζειν, which would be precisely parallel to γόεδνα δ' ἀνθεμίζομαι, *Supp.* 72, ἐπ- having naturally arisen from ἐπισπένδω. Comp. γλῶσσαν ἀπανθίσαι, *Ag.* 1662. (κωκυτοῦς is also conjectured by Paley, *Supp.* l. c. ed. i.)

152. παιᾶνα τοῦ θανόντος is a rhe-

ΧΟ. ἴετε δάκρυ καναχῆς ὀλόμενον
ὀλομένῳ δεσπότη,

στρ.

torical expression, like παιᾶνα Ἐρινύων, *Ag.* 645, Αἰδᾶ τ' Ἐχθρὸν παιᾶν' ἐπιμέλπειν, *Theb.* 868, quoted by Butler, ap. Peile. So the Schol., ὅτι ἐπ' ἀποθανόντος παιᾶνα εἶπε κακῶς. καὶ Εὐριπίδης (*Alc.* 424) Παιᾶνα τῷ κάτωθεν ἀσπόνδῳ θεῷ.

153—163. *Cho.* 'Shed the ceremonial tear now that the libations are poured out. Hear me, O king! Would that some champion might appear, armed at all points!' It should be remarked, as Klausen observes, that this is the first time that funeral honours have been paid to Agamemnon (see v. 511, and comp. *Soph. El.* 911), so that the force of the appeal for vengeance is strengthened. The ode that follows is apparently antistrophic, as most of the editors have perceived since Hermann, *Obs. Crit.* p. 67, since the division after v. 158 into two parts so nearly corresponding to each other can hardly be accidental; none of the proposed arrangements of it, however, can be called satisfactory. Any arrangement which can be proposed must go on the supposition that in the case of dochmiacs, as in that of anapaests, and occasionally of iambics, Æsch. departs from the rule of exact syllabic correspondence in strophe and antistrophe by which he seems generally to have bound himself, a supposition countenanced by parts of the chorus, vv. 935—972, though the ground there is too precarious to serve as a basis for inference. Even then, however, changes would be necessary which are not required by other considerations, so that it seems far best to print the passage as it stands in the MSS., except in the two instances ἄγος and

ξίφη, where it has been corrected from the Schol. on independent grounds. Dindorf is doubtless right in saying 'numerus regnat dochmiacus:' but after all that has been done, much uncertainty remains, as regards not only the metre but the sense.

153. *καναχῆς* and its cognates are specially used of the plashing of water, Hes. *Theog.* 367, Eur. *Cycl.* 152, Cratinus *Pytina*, fr. 7, Meineke (comp. by Blomf. and Wordsworth), so that we must hardly compare Milton's 'melodious tear.' The epithet here seems rather exaggerated, unless we suppose it to have been suggested by the previous plashing of the *χοαί*. δάκρυ ὀλόμενον is like οὐλίον θρήνον, *Pind. Pyth.* 12. 14, which Wordsworth compares. This use of ὀλόμενος, also found in *Soph.* (?) *Epig.*, fr. 189, ὀλόμενε παίδων, Eur. *Hel.* 232, ὀλόμενον σκάφος, *Or.* 1364, ὀλόμενον, Πάριν, *Med.* 1253, ὀλομέναν γυναικα, *Ph.* 1036, ὀλομέναν Ἐρινύν, nearly equivalent to the Latin *perditus*, tends to show that the tragedians at least understood the Homeric οὐλόμενος, which occurs *Prom.* 397, in a passive sense. ὀλόμενον ὀλομένῳ is one of those expressions of which κακὸν κακῶς is the type, affected by the tragedians for the sake of sound rather than of sense, it being sufficient that the two words should have the same general meaning. Agamemnon is ὀλόμενος according to one application of the word, so the lamentation over him must be ὀλόμενος too, according to another. There may also be a reference to the tear as spilt on the ground and lost.

155. ἔρυμα τόδε κακῶν κεδνῶν τ' is apparently to be taken, with Schol-

πρὸς ἔρυμα τόδε κακῶν κεδνῶν τ'
 ἀπότροπον ἄγος ἀπεύχετον
 κεχυμένων χοᾶν. κλύε δέ μοι, κλύε
 σέβας ὦ δέσποτ', ἐξ ἀμαυρᾶς φρενός.
 ὁτοτοτοτοτοτοτοτοῖ, ἰώ, τίς
 δορυσθενὴς ἀνὴρ, ἀναλυτὴρ δόμων,
 Σκυθικά τ' ἐν χεροῖν παλίντον'

155

ἀντ.

160

field and Peile, of the tomb, which is called a barrier against evil and good alike; as we should say, a dead wall shutting out both, the sentiment being that sorrow and joy alike end with the grave. The form of the tomb might doubtless suggest the notion of a mound for defence. With ἴετε δάκρυ πρὸς ἔρυμα, so interpreted, comp. *Ag.* 1548, ἐπιτύμβιον αἶνον ἐπ' ἀνδρὶ θείῳ ξὺν δάκρυσιν ἰάπτων, *Theb.* 753, πρὸς ἀγνὰν σπείρας ἄρουραν. ἀπότροπον is in itself probable enough, the tear being called ἀπότροπον, the averter of pollution arising from association with the offerings of the guilty, as the libation is called ἀπότροπον κακῶν, v. 44. For the construction of ἀπότροπον with an acc., see note on v. 23. ἄλγος, MSS. ἄγος, Vett., Schol.

157. For κλύε μοι Wordsworth refers to *Hom. Od.* 2. 263, κλυθὶ μοι (repeated 4, 762), *Solon Carm.*, 5. 2, κλυτέ μοι εὐχομένῳ, *Theogn.* 13, εὐχομένῳ μοι κλυθι. *Æsch. Pers.*, 633, the natural parallel of the present passage, where the Med. MS. gives ἦ ρ' αἶτε μοι; The construction is probably to be explained like δέξατο οἱ σκῆπτρον (see v. 762 below), the case of general reference being used, as is natural in an early writer, in place of one denoting a more specific relation, though in a passage like the present, where μοι has no participle agreeing with it, it may merely mark

the personal character of the entreaty (= 'I pray you'). Comp. *Ag.* 905, where νῦν δέ μοι, φίλον κᾶρα, "Εκβαίν" (as Scholefield reads) seems more idiomatic than νῦν δ', ἐμοὶ φίλον κᾶρα, the old text. In any case σέβας is better taken as a voc. than an acc. ('audi reverentiam.' *Herm.*)

158. The sense of ἀμαυρᾶς φρενός is fixed by the parallel passage, *Ag.* 546, as referring to the Chorus, not to Agamemnon. Whatever may be the derivation of ἀμαυρός and its cognates, a comparison of the passages where they occur (*e. g.* *Hom. Od.* 4. 824, *Hes. Works*, 691, *Æsch. Ag.* 296, 465, *Eum.* 359, *Pers.* 223, *Soph. Œd. C.* 182, 1018, *Eur. Herc. F.* 231, *Aristoph. Birds*, 685) shows that so far as they imply the notion of darkness, it is as a negative rather than as a positive quality — dimness rather than blackness, so that we shall do right here to accept the Scholiast's interpretation, ἀμαυρᾶς, τῆς ἀσθενούς, instead of comparing with Wordsworth μελαγχλίτων φρήν, *Pers.* 115, κελαινόχρως καρδία, *Supp.* 785.

159. ἰώ τίς is like φεῦ τίς, *Ag.* 1449, 'Ah! who is there?' = 'O for some one,' so that we need not read ἴτω with Bothe and others, making τίς indefinite.

161. Σκυθικά τ' is the reading of Med. from a correction, and of Robortello, Σκύθης τάρ', the common unmetrical text, a mistake of Guelf.

ἐν ἔργῳ βέλη 'πιπάλλων' Ἀρης,
σχέδιά τ' αὐτόκωπα νωμῶν ξίφη;

Even if Σκύθης were the true reading, there would be no reason for supposing a personification of steel to be intended, as in *Theb.* 714, in defiance of the word ἀνὴρ, which fixes the sense to a human warrior, and of the specification of the weapons to be used, which would be quite fatal to the congruity of the image. With Σκυθικὰ βέλη comp. *Prom.* 712, and the Athenian custom of employing Scythian slaves as a police of bowmen. παλιντονα, the Homeric epithet of τόξα, means not 'drawn back' as an arrow, or 'quivering,' but 'bent,' or 'bending back,' opposed to εὐθύτονα: see Blomf. *Gloss.*: so that βέλη must be taken in a wide sense, like τόξα, for bow and arrows both. Attius' *tela reciproca* (quoted by Varro, *L. L.* 7. 80, M., who explains *reciproca* 'quom unde quid profectum, redit eo') is probably only a translation of one or other of these expressions.

162. ἔργον of battle, like our word *action*, as in Eur. *Iph. T.* 1190, Xen. *Cyr.* 7, p. 104, quoted by Abresch and Blomfield. Hence the antithesis between ἀγὼν λόγων and ἔργον, and similar expressions, frequently found in the tragedians. Klausen refers to *Theb.* 414, *Ag.* 1650. παλιντονα βέλη 'πιπάλλων' like παλιντονα τόξα τιναῖσων, Soph. *Tr.* 511. Ἀρης for a warrior or destroyer, as in v. 938 below, *Eum.* 354.

163. αὐτόκωπος has not yet been satisfactorily explained, as neither of the two interpretations suggested by the analogy of other compounds with αὐτός, 'self-hilted,' and 'hilt and all,' is particularly appropriate here. The point of difference between the arrow

or spear and the sword obviously is that the one is dismissed from the hand, the other retained in it: and this the poet doubtless meant to express by αὐτόκωπος, the hilt being the prominent notion, though it is scarcely an explanation to say with the lexicographers that the word merely means 'with a handle. Perhaps we may give a force to αὐτός by supposing its real reference to be to νωμῶν, 'wielding himself the sword by the hilt,' just as μονοσκήπτροισιν ἐν θρόνοις χρέος πᾶν ἐπικραίνεις, *Supp.* 374, can be resolved into μόνος ἐν θρόνοις σκῆπτρῳ πᾶν χρέος ἐπικραίνεις. In any case σχέδια αὐτόκωπα had better be taken closely with νωμῶν, expressing not so much the ordinary qualities of the sword, as the manner of its use. βέλη, MSS. ξίφη, Pauw, from the words of the Schol., τὰ ἀφ' ἑαυτῶν ἔχοντα τὴν λαβὴν ξίφη. σχέδια δὲ ἐκ τοῦ σχεδὸν φονεύοντα καὶ οὐ πόρρωθεν, ὥσπερ τὰ βέλη. The objection to βέλη is not so much the repetition of the word as its inappropriateness in a connexion like this, where the contrast pointedly excludes it.

165-182. *El.* 'Now that the libation is over, I see something new.' *Cho.* 'What is it?—how I tremble!' *El.* 'A lock of hair on the tomb.' *Cho.* 'Whose?' *El.* 'One may easily guess.' *Cho.* 'Tell me.' *El.* 'There is no one here but me who would think of thus honouring my father.' *Cho.* 'No; for his other kinsmen are his enemies.' *El.* 'The lock itself resembles'—*Cho.* 'Whose hair?' *El.* 'My own.' *Cho.* 'Can it then come from Orestes?' *El.* 'The hair is most like his.' *Cho.*

ΗΛ. ἔχει μὲν ἤδη γαπότους χοῦς πατήρ,
νέου δὲ μύθου τοῦδε κοινωνήσατε. 165

ΧΟ. λέγοις ἄν. ὀρχεῖται δὲ καρδία φόβω.

ΗΛ. ὀρῶ τομαῖον τόνδε βόστρυχον τάφω.

ΧΟ. τίνος ποτ' ἀνδρός, ἢ βαθυζώνου κόρης;

ΗΛ. εὐξύμβολον τόδ' ἐστὶ παντὶ δοξάσαι. 170

ΧΟ. πῶς οὖν παλαιὰ παρὰ νεωτέρας μάθω;

ΗΛ. οὐκ ἔστιν ὅστις πλὴν ἐμοῦ κείραιτό νιν.

'But how can he have come with it?'
El. 'He must have sent it.' *Cho.*
'This is no better news, if it means
that he is never to return.'

165. ἀπότου, MSS.; γαπότους,
Turn.

166. νέος μῦθος ὅδε stands for μῦθος
περὶ τοῦδε νέου, as in v. 100, τῇσδ' ἔστε
βουλῆς, ὧ φίλαι, μεταίτιαι; ἥδε βουλή
for βουλή περὶ τοῦδε. The full force
of the line is, 'Here is something
new, about which I want to speak
with you.'

167. ἀνορχεῖται, MSS., ἄν, ὀρχεῖ-
ται, Turn.

168. Imitated by Soph. *El.* 900;
Eur. El. 512.

170. Wordsworth compares Dem.
1 *Ol.* p. 13, τὸ μὲν οὖν ἐπιτιμᾶν ἴσως
φῆσαι τις ἂν ῥάδιον καὶ παντὸς
εἶναι.

171. Wordsworth finds a difficulty
in πῶς μάθω, as not strictly agreeing
with the use of the delib. conj., and
rather inclines to Stephens' punctua-
tion, πῶς οὖν; questioning Elmsley's
doctrine on *Eur. Med.* 1242, accord-
ing to which μάθω could not stand
for φέρε μάθω. See however, on v.
14. With πῶς μάθω comp. *Ag.* 543,
πῶς δὴ διδαχθεὶς τοῦδε δεσπύσω λόγου;
(wrongly broken up by some of the
later editors) where πῶς goes with
διδαχθεὶς. With the sentiment im-
plied comp. *Supp.* 361, σὺ δὲ παρ'

ὀψιγόνου μάθε γεραφρονῶν (γεραροφρο-
νῶν?), *Ag.* 584, ἀεὶ γὰρ ἡβᾷ τοῖς γέ-
ρουσιν εὖ μαθεῖν, where εὖ answers to
πῶς here.

172. Electra is evidently arguing
in this line, as the reply of the Chorus
shows, not from the presence of the
particular lock of hair, but from the
presence of a lock at all as a sign of
respect; so that κείρεσθαι must be
explained, with Linwood, after the
analogy of κόπτεσθαι, τίλλεσθαι, τύ-
πτεσθαι, as exactly equivalent to πεν-
θῆσαι τριχί, νιν being Agamemnon.
So, probably, *Eur. El.* 545, ἀλλ' ἢ τις
αὐτοῦ τάφου ἐποικτεῖρας ξένος Ἐκείρατ',
ἢ τῇσδε σκότος λαβῶν χθονός, where
there is nothing in the context to
suggest an accusative. Comp. also
the apparent imitation of Soph. *El.*
909, foll., τῷ γὰρ προσήκει πλὴν γ'
ἐμοῦ καὶ σοῦ τόδε κ. τ. λ., where Chryso-
themis is speaking similarly of the
general act of respect. Having esta-
blished her first position, Electra pro-
ceeds, in v. 174, to reason from the
particular lock, ὅδε (The common
interpretation, besides its disagree-
ment with v. 173, introduces an
absurdity, as Electra could never
mean to say, 'There is no one but
myself who would cut off this lock,'
while Dobree's πλὴν ἐνός would only
spoil the whole passage, precipitating
the conclusion to which the Chorus

ΧΟ. ἐχθροὶ γὰρ οἷς προσῆκε πενθῆσαι τριχί.

ΗΛ. καὶ μὴν ὅδ' ἐστὶ κάρτ' ἰδεῖν ὁμόπτερος.

ΧΟ. ποίαις ἐθείραις; τοῦτο γὰρ θέλω μαθεῖν. 175

ΗΛ. αὐτοῖσιν ἡμῖν κάρτα προσφερῆς ἰδεῖν.

ΧΟ. μῶν οὖν Ὁρέστου κρύβδα δῶρον ἦ τόδε;

ΗΛ. μάλιστ' ἐκείνου βοστρύχοις προσείδεται.

ΧΟ. καὶ πῶς ἐκείνος δεῦρ' ἐτόλμησεν μολεῖν;

ΗΛ. ἔπεμψε χαίτην κουρίμην χάριν πατρός. 180

ΧΟ. οὐχ ἦσπον εὐδάκρυτά μοι λέγεις τάδε,
εἰ τῆσδε χώρας μήποτε ψάψει ποδί.

is at last slowly led, v. 177). κείρετο, MSS., κείραιτο, Turn.

174. καὶ μὴν here, as in v. 205, *Ag.* 1178, *Prom.* 1080, *Theb.* 245, 457, introduces a new fact, in the same way as it is used to announce the appearance of a fresh person on the stage. Elsewhere, as in *Prom.* 982, 985, it starts an objection. The presence or absence of γε appears to make no material difference. — ὁμόπτερος, *Pers.* 559, *Eur. El.* 530. Blomf. comp. *Supp.* 328, πόνου δ' ἰδοῖς ἂν οὐδαμοῦ ταῦτον πτέρων.

176. αὐτοῖσιν ἡμῖν for ταῖς ἡμῶν αὐτῶν, like κόμαι χαρίτεσσιν ὁμοῖαι, *Il.* 17. 51, referred to by Well. Wordsworth comp. *Hdt.* 1. 116, καὶ οἱ δ' τε χαρακτήρ τοῦ προσώπου προσφέρεσθαι ἐδόκεε ἐς ἑωντόν.—κάρτα δυσμαθῆς ἰδεῖν, *Eur. Med.* 1196.

177. The construction of μῶν with a conj., which Dindorf thinks 'inexplicable,' is supported by Hermann from *Eur. Iph. Aul.* 321, where, however, the first person is used, so that the case there is merely one of the delib. conj. Possibly it is to be explained on the analogy of μή with a conj. in interrogations (*Jelf*, § 873. 3, 4), 'Is it likely then that this may be?' Comp. *Hdt.* 5. 79 (quoted by

Blomf.), ἀλλὰ μάλλον μὴ οὐ τοῦτο ἦ τὸ χρηστήριον. At the same time, the reading of Med., ἦ without the added iota, rather favours Scholefield's ἦν. ἦ, which Franke conjectures, only stood for the first person in the older Attic. See Hermann's Pref. to *Soph. Œd. T.* μῶν οὖν, which has been questioned on the ground that μῶν is itself a compound of μή and οὖν, is found in *Eur. And.* 81.

180. ἔπεμψεν καὶ τήν, MSS.; ἔπεμψε, Turn.; χαίτην, Vett. κουρίμην is connected by Stanley with χαίτην, by Wellauer with χάριν. The latter may be more elegant, and more in accordance with the usual cadence of an iambic line, but it is less simple. (In Agathon. *Thyest.* fr. 3, κουρίμου χάριν τριχός, χάριν is adverbial.) πατρός, for which Blomf., Dind., Herm. substitute πατρί from Turn., is well defended by Peile's remark, that we see in it the origin of the adverbial use of χάριν, which, as here, is really a cognate acc., and by *Ag.* 1387, "Αἰδου . . . εὐκταῖαν χάριν.

181. εὖ in εὐδάκρυτα, for which Emper, followed by Hermann, would read αὖ δάκρυτα, means *naturally* or *rightfully*, as in *Ag.* 552, εὖ λέξειεν, *Supp.* 528, εὖ στυγῆσας.

ΗΛ. κάμοι προσέστη καρδίας κλυδώνιον
 χολῆς, ἐπαίσθην δ' ὥς διανταίῳ βέλει·
 ἐξ ὀμμάτων δὲ δίψιοι πίπτουσί μοι

185

182. ψάσει, the first reading of Med., seems better than ψάση, as the sense required is, 'if he is never to touch,' 'si nunquam tacturus est.'

183-211. *El.* 'I too am all perturbed, and know not what to think. The offering cannot have come from any Argive—still less from my mother. Yet how to fix it on Orestes? Oh that it could speak and tell us! May the gods look on our troubles!—they can aid us even now. See, here are footprints, just the size of mine,—more and more anguish and perplexity.'

183. *καρδίας* is perfectly explicable as a second genitive constructed with *κλυδώνιον*, like *εὐνῆς*—*χλιδῆς*, *Ag.* 1447; but it seems rather to be a genitive of place, like *φρενός*, v. 389, *δόμων*, *Ag.* 431, and probably *ἐστίας*, *ib.* 1056. Comp. *Ag.* 976, *δείμα προστατήριον καρδίας τερασκόπου ποτᾶται*. In any case, Scaliger's *καρδίᾳ*, adopted by Herm., is quite needless.

184. *ἐπαίσθην* MSS. *ἐπαίσθην*, Canter.

185. *δίψιοι*, for which Schütz would read *διψίων*, Blomf. *διψία*, is satisfactorily defended, as a hypallage for *διψίων*, by the passage adduced by Schwenk and Well., *Eur. H. F.* 447, *γραιᾶς ὅσων πηγᾶς*. Jelf, who explains the latter (§ 440) as = *γεραιᾶ* or *γεραιᾶς δάκρυα*, does not apply his principle of the compound notion to the present case. The truth seems to be, that the Greek and Latin poets, as a matter of taste, were fond of varying the direct construction of

the epithet and substantive by transferring the former to some other noun, of which it might, though less obviously, be regarded as an attribute, the conditions of transference being as various as the law of association itself. Thus, when Horace (*1 Od.* 31. 9) says, 'Premant Calena falce, quibus dedit Fortuna, vitem,' he avoids the commonplace expression, the Calenian vine, by varying the image and attaching the local character to the vine-dresser's pruning-hook. Viewed on grounds of art, the artifice is merely a verbal one, the conception having, in the case quoted, nothing really corresponding to it, as the instrument might not, like the vine, have any distinctive peculiarity; and even if it had, the selection of so subordinate an object as the medium for conveying the general impression proves that, with the classic writers at least, painting by words did not follow the same laws as painting by colours. (Klausen and Peile suppose *δίψιοι* to apply strictly to *σταγόνες*, in the sense of *thirst-exciting*, tears being accompanied with a sense of thirst, and moreover causing thirst themselves by their saltness: but the first reason is recondite, and the second ludicrous. Hermann's *plenæ desiderio* (thirsting for Orestes) is very harsh. Wordsworth's 'draining the eyes' is better; but the epithet in the present connexion seems rather to point to drought than to exhaustion, *σταγόνες* being apparently the first drops of a deluge, which afterwards falls *ἀστακτί*.)

σταγόνες ἄφρακτοι δυσχίμου πλημμυρίδος,
 πλόκαμον ἰδούση τόνδε· πῶς γὰρ ἐλπίσω
 ἀστῶν τιν' ἄλλον τῇσδε δεσπόζειν φόβης;
 ἀλλ' οὐδὲ μὴν νιν ἢ κτανοῦσ' ἐκείρατο,
 ἐμὴ δὲ μήτηρ, οὐδαμῶς ἐπώννυμον
 φρόνημα παισὶ δύσθεον πεπαμένῃ.
 ἐγὼ δ' ὅπως μὲν ἀντικρὺς τὰδ' αἰνέσω,

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186. ἄφρακτοι, even if it had not the exclusive support of the MSS., would be a better, because a more significant word than ἄφραστοι, the reading of Turnebus. Comp. Soph. *Œd. T.* 1386, τῆς ἀκούουσης πηγῆς φραγμός.

187. ἐλπίσω, not the fut., which seems not to be found in classical Greek, but the aor. subj. (Shileto, *Dem. F. L.* p. 194). ἐλπίζειν in the sense of νομίζειν, as in *Theb.* 76.

188. ἄλλον like χείματος ἄλλο μῆχαρ, *Ag.* 199, 'other than Orestes,' who is thus virtually included in the body from which it is meant to distinguish him. The principle is the same as that of the substitution of the superlative for the comparative. τῇσδε φόβης shows that Electra is thinking not of the improbability that any citizen would brave the anger of Ægisthus, as in *Eur. El.* 516, but of the unlikelihood that any one not of the family of Agamemnon could have anything to do with the particular lock.

189. See on v. 172. νιν at first sight appears more naturally to refer to φόβης than to Agamemnon, who has been nowhere named. He is, however, sufficiently indicated by the words ἢ κτανοῦσα (with which Well. and Butl., while retaining the old interpretation of ἐκείρατο, actually

seem to connect νιν); and the line, so far from losing anything, really gains in force and propriety by the antithesis between *his* murderess and *his* mourner. Comp. *Ag.* 1543, ἦ σὺ τόδ' ἔρξαι τλήσει, κτείνας' ἄνδρα τὸν αὐτῆς, ἀποκωκῦσαι;

190. δέ introducing another predicate, as in v. 841. The addition here seems not intended to add anything to the sentence, but to show the bitterness of Electra's feelings. With the sentiment comp. Soph. *El.* 597, 1154, 1194.

192. τὰδ' αἰνέσω. λείπει, οὐκ ἔχω. Schol. a more successful attempt at explanation than has been made by the same authority in other places, e. g. v. 200. ἀγαλμα τύμβου. λείπει ἢ εἰς. v. 623. ἐπεὶ δ' ἐπεμνήσαμεν. λείπει, μνήσομεν (μνήσομαι ed. Dind.) Κλυταιμνήστρας. v. 626. μῆτιδας. λείπει, εἰργάσατο. These instances may, however, show us the necessity of Dindorf's caution, 'Hoc videtur dicere voluisse, orationem illætabilem post verba βροτῶν Ορέστου abrumpi substitutis verbis lætioribus σαλνομαι δ' ὑπ' ἐλπίδος: qua sola ratione excusari potest ellipsis illa:' while they suggest a suspicion that his language after all may be too charitable towards the old interpreter, who seems to have thought it allowable to complete any sentence under any circumstances, by supposing any

εἶναι τόδ' ἀγλαΐσμά μοι τοῦ φιλτάτου
βροτῶν Ὀρέστων· σαίνομαι δ' ὑπ' ἐλπίδος.
φεῦ.

εἴθ' εἶχε φωνὴν εὐφρον', ἀγγέλου δίκην, 195
ὅπως δίφροντις οὔσα μὴ κινυσσόμην,
ἀλλ' εὖ 'σαφήναι τόνδ' ἀποπτύσαι πλόκον,

words to be understood.—*αἰνεῖν*, as in *Ag.* 98, 1482.

193. *Comp. Soph. El.* 903. *μή του τόδ' ἀγλαΐσμα πλὴν κείνου μολεῖν.* *Eur. El.* 325. *πυρὰ δὲ χέρσος ἀγλαίσματων.*

195. *εὐφρον'* expresses all that could be expressed by *εὐμφρον'*, *Auratus'* conjecture adopted by *Herm.*, and something more. '*Sensus est, vellem loqui posset, et me loquendo delectare,*' *Wordsworth*. On the other hand, *φωνή εὐμφρων* is rightly characterized by *Blomf.* as '*dura locutio,*' as the latter part of the compound stands out more distinctly than in *εὐφρων*, and the word itself, as used elsewhere by *Æsch.* (v. 1026, *Prom.* 848), expresses rather sanity than intelligence (*Wellauer's* and *Linwood's* rendering of *εὐφρον'*, '*easy to understand,*' seems perfectly unauthorized).—*ἀγγέλου δίκην.* *Klausen* remarks, that the same opposition between the report of a messenger and mere vague conjecture is found *Ag.* 496.

196. *κηνυσσόμην*, *MSS.*, *κινυσσόμην*, *Turn.* *Hesych.* has *κηνυσσόμην.* *εἰδῶλον ἐγενόμην*, which agrees with the *Schol.* here: *ἐφантаξόμην. κήνυγμα γὰρ τὸ εἰδῶλον.* *Κήνυγμα* is found in *Hesych.* and *Phot.*, by whom it is similarly explained, and has been restored by some editors to *Prom.* 158, where the *MSS.* have *κίνυγμ'*. This uniformity of testimony tends to prove the existence of a word *κηνύσσω*, perhaps connected with *κένος*, though

as *Hesych.* has two other words, *κήλυγμα* and *κήρυγμα*, both of which he interprets *ἀχρεῖον, ἀσθενές*, nothing can be pronounced with certainty. But the sense is plainly not what is required here, however it might suit the passage in the *Prometheus*, while the existence of *κινύσσω*, which *Klausen* questions, is proved by *Eustath.* on *Il.* 4. p. 472. 43 (quoted by *Blomf.* on *Prom.* l. c.) τοῦ δὲ κινύω αἰθῆρις παράγωγον τὸ κινύσσω, though the following words, *ἐξ οὗ παρ' Αἰσχύλῳ αἰθέριον κίνυγμα, τὸ ἀέριον εἰδῶλον*, rather point to the supposed *κήνυγμα*.

197. *σαφηνή*, *MSS.*, '*σαφήναι*, *Paley*. The existence of the word *σαφηνέω* = *σαφηνίζω* is established by that of *διασαφηνέω* in *Hippocr.* p. 781, vol. 3, ed. *Kühn.*, while its rarity is only an argument in its favour. The *nom.* to '*σαφήναι*, as to *εἶχε*, v. 195, will then be *ἀγλαΐσμα*, which in v. 199 is exchanged for *πλόκος*, probably to facilitate the transition of thought between the two different aspects in which the hair is regarded. With *εὖ 'σαφήναι comp. εὖ σαφῶς*, *Pers.* 784. In *Soph. (Ed. T.)* 958, referred to by *Wordsworth*, *σαφῶς* clearly goes with *ἀπαγγεῖλαι*, not with *εὖ ἴσθ'*. (*Wellauer's* *εὖ σάφ' ἦν ἤ*, the best of the other corrections, seems to fail from the absence of authority for the particular expression *σάφ' εἶναι*, which, being extremely simple, we might have expected to find in frequent use, instead of having to defend it by ana-

εἶπερ γ' ἀπ' ἐχθροῦ κρατὸς ἦν τετμημένος,
 ἢ ξυγγενὴς ὧν εἶχε συμπευθεῖν ἐμοί,
 ἄγαλμα τύμβου τοῦδε καὶ τιμὴν πατρός. 200
 ἀλλ' εἰδότες μὲν τοὺς θεοὺς καλούμεθα,
 οἷοισιν ἐν χειμῶσι ναυτίλων δίκην
 στροβούμεθ'. εἰ δὲ χρὴ τυχεῖν σωτηρίας,
 σμικροῦ γένοιτ' ἂν σπέρματος μέγας πυθμήν.
 καὶ μὴν στίβοι γε, δεύτερον τεκμήριον, 205

logous constructions of adverb and verb subst., such as ἦν πρεπόντως, *Ag.* 1395.)

199. Herm. objects to εἶχε συμπευθεῖν, that it would signify not the faculty of weeping, but scope for tears. The truth is, that both are included here, as ξυγγενὴς ὧν shows, the two ideas being difficult to separate either here or in other passages, *e.g.* *Supp.* 377, ὑμῖν δ' ἀρήγειν οὐκ ἔχω βλάβης ἅπερ, where ἔχω as nearly as possible = δύναμαι. The consideration of the question will be simplified by regarding the inf. after ἔχω as a virtual accusative.

200. ἄγαλμα and τιμὴν are cognate accusatives after συμπευθεῖν, = πένθος ἀγαλματώδες καὶ τιμητικόν.

201—204. Hermann's proposal to give these lines to the Chorus is plausible; but while in themselves they would be equally appropriate to either speaker, it cannot be said that the Chorus wants them, whereas Electra's speech would end rather lamely if terminated at v. 200. As the speech stands, she is about to conclude in v. 204 with an appeal to heaven, when she observes the footprints—a thoroughly natural transition, which would be ill exchanged for a more regular division with a pause interposed. Another argument in favour of the present arrangement is, that it pre-

serves a symmetry which appears to have been intended at least in a portion of the present scene, vv. 106—152 answering to vv. 165—211, so that 18 lines of dialogue are followed by 29 spoken continuously.

201. The position of εἰδότες shows that it is meant to be emphatic: and the emphasis will best be brought out by constructing it with οἷοισιν, *κ.τ.λ.*, instead of forcing on καλούμεθα (with Peile) a forensic sense, when the context points to that of prayerful invocation. δίκην, MSS., δίκην, Ald. Rob.

203. στροβούμεθ' like ποιμένος κακοῦ στρόβω, *Ag.* 657. The word σωτηρία appears to have suggested the rather harsh change of metaphor that follows, being associated both with deliverance from shipwreck (*Ag.* 664, 897; *Supp.* 765), and the preservation or perpetuation of life by generation (vv. 236, 505; *Eum.* 661, 911.)

204. σπέρματος with γένοιτ', as in *Soph. Œd. T.* 1082, τῆς γὰρ πέφυκα μητρός. See Jelf, § 483.

205. We need not be much concerned to vindicate Æsch. from the ridicule of Euripides in the well known passage of his *Electra* (vv. 532, foll.), not only because such a weapon, so used, recoils with fatal force upon the inventor, but because the point in which it is meant to touch Æsch. is

ποδῶν ὅμοιοι τοῖς τ' ἐμοῖσιν ἐμφερεῖς.
καὶ γὰρ δὴ ἔστων τῷδε περιγραφὰ ποδοῖν,
αὐτοῦ τ' ἐκείνου καὶ ξυνεμπόρου τινος.

one which his admirers would most readily give up, his attention to probability and the nicer proprieties of the drama. The strength of the Choeph. does not lie in the intricacy of the plot, nor in the dexterous development of the catastrophe, but in the power with which the more terrible elements of the story are brought out. Nevertheless, Blomf. has successfully shown that Æsch.'s management of the ἀναγνώρισις is by no means entitled to unmixed contempt. Electra reasons not like a Bow-street officer, or an inductive philosopher, but, as he justly remarks, like a drowning person catching at a straw—an image not unlike that which she is actually made to use in v. 202—and the poet himself shows his consciousness of the insufficiency of her arguments by the language which he puts into the mouth of Orestes below, vv. 225 foll. Butler (*curæ secundæ* ap. Peile), with less judgment, proceeds further to defend the arguments themselves, joining issue on the question of the comparative size of male and female feet: but though it may be true that the inference might have been made with more plausibility in ancient than in modern times, the censure of Eurip. at least shows what was the feeling of his own day, wrong as we may think him, critically as well as dramatically, in appealing to it. It is one thing to say that the thought may be excused, as coming from a poet whose excellences are of a different kind, or even partially justified, with reference to the situation of the speaker, and another to contend that it is abstractedly

defensible, or even the happiest which could have been chosen to illustrate a particular state of mind (The questions raised on the whole passage, vv. 205—211, by the older critics, some proposing to omit the whole, or parts of it, others to change the order of the verses, may now be considered as dropped by universal consent: though Herm., with as little reason, supposes a lacuna after v. 208, where see note). καὶ μὴν note v. 174.

206. ποδῶν δ' ὅμοιοι, MSS., ποδῶν ὅμοιοι, Turn. δ' appears to have been added by some copyist, who thought the sense of the preceding line complete in itself. If ποδῶν were constructed with ὅμοιοι in the sense of 'like my feet,' as Klausen supposes, we should be at a loss to account for the words τοῖς τ' ἐμοῖσιν ἐμφερεῖς: while Peile's interpretation, 'like his feet,' though less objectionable in point of language, presents the difficulty of making Electra commit herself to a direct assertion about a thing which, so far from knowing, she immediately proceeds to infer by a remote analogy.

207, 8. καὶ γάρ, confirmatory. 'The correspondence is easily seen: for there are two different sets of footprints, his own, and those of some fellow traveller:' *i. e.* the footprints reduce themselves to two types, one of them doubtless his, while the other merely shows that some one has been with him. The condensation of the expression is as natural as the simplicity and precipitancy of the reasoning. The apparent objection is seized on and converted into a corroborative

πτέρναι τενόντων θ' ὑπογραφαὶ μετρούμεναι
 ἐς ταὐτὸ συμβαίνουσι τοῖς ἐμοῖς στίβοις.
 πάρεστι δ' ὠδὶς καὶ φρενῶν καταφθορά.

210

OP. εὐχον τὰ λοιπὰ τοῖς θεοῖς τελεσφόρους
 εὐχὰς ἐπαγγέλλουσα τυγχάνειν καλῶς.

argument, and a plausible statement is submitted, accounting for the facts in a very few words, almost every one of which is an assumption. The definiteness of αὐτοῦ τ' ἐκείνου, far more emphatic than if Orestes had been expressly named, and the vagueness of καὶ ξυνεμπόρου τινος alike denote in different ways the strength of the conviction which Electra is anxious to produce. Had she proceeded, as Herm. thinks she ought to have done, to enlarge on the characteristics of the various footprints, remarking that some are like, and others unlike her own, the explicitness would only have injured her case, and done injustice to the vehemence of her feelings.

208. The abrupt commencement of the sentence, without a connecting particle, is another stroke of nature. Electra tries the experiment again, and repeats the result with more exactness. She does not say which of the two sets of footprints she is speaking of; she has really been thinking only of one, and she wishes us to forget that there is any other. πτέρναι are the heels, τένοντες, the tendons stretching along the length of the foot, as the Schol. explains (τένων seems to be used of various parts of the body, the precise reference being determined by the context, though in Eur. *Med.*, 1166, it is doubtful). ὑπογραφή is used here, not περιγραφή, not only as including more points of resemblance,

but because only a *part* of the foot is spoken of.

211. πάρεστι δ' ὠδὶς like πάρεστι θάρσος, v. 91. So the use of πάρεστι or πάρα with an inf.

212-224. Orestes and Pylades come forward. Or, 'Pray that the gods maybe as propitious to thee hereafter.' El. 'What have I to thank them for now?' Or. 'Thou seest what thou hast long prayed to see.' El. 'Whom am I known to have prayed for?' Or. 'Orestes.' El. 'And how has my prayer been answered?' Or. 'I am he.' El. 'Thou art mocking me.' Or. 'Then I am mocking myself.' El. 'Thou art insulting my misfortunes.' Or. 'Thy misfortunes are mine.' El. 'Art thou then really Orestes?'

212-13. 'Pray that thou mayest obtain blessings for the future, by the ratification of the prayers which thou preferrest.' In the first clause the emphasis is on τὰ λοιπά, in the second on τελεσφόρους. τὰ λοιπά is the acc. after τυγχάνειν, as is shown by τί κυρῶ in the next verse. Comp. vv. 711, 714, ξένους—τυγχάνειν τὰ πρόσφορα . . . καὶ ἐκεί κυρούντων δώμασιν τὰ πρόσφορα. τελεσφόρους εὐχὰς ἐπαγγέλλουσα is to be constructed with τυγχάνειν, on the well-known principle of the attraction of the subject of the infinitive to the case of the subject of the principal verb. Jelf, § 672. 2. ἐπαγγέλλειν τι is to make a request or order known by an ἄγγελος, as in Thuc. 7. 17. So

ΗΛ. ἐπεὶ τί νῦν ἕκατι δαιμόνων κυρῶ;

ΟΡ. εἰς ὄψιν ἤκεις ὦνπερ ἐξηύχου πάλαι.

215

ΗΛ. καὶ τίνα σύνοισθά μοι καλουμένην βροτῶν;

ΟΡ. ζύνοιδ' Ὀρέστην πολλά σ' ἐκπαγλουμένην.

ΗΛ. καὶ πρὸς τί δῆτα τυγχάνω κατευγμάτων;

ΟΡ. ὄδ' εἰμί· μὴ μάτευ' ἐμοῦ μᾶλλον φίλον.

ΗΛ. ἀλλ' ἦ δόλον τιν', ὦ ξέν', ἀμφί μοι πλέκεις;

220

ΟΡ. αὐτὸς καθ' αὐτοῦ τᾶρα μηχανορραφῶ.

here it is used of offering up prayers, which are transmitted to the gods as if through a messenger. Comp. the use of κηρύσσω, v. 124, and note. In Eur. *El.*, 563, the παιδαγωγός begins the ἀναγνώρισις by saying ὦ πόντι', εὐχου, θύγατερ' Ἠλέκτρα, θεοῖς.

214. Electra wishes to remind him that he has given no reason, and so throws her question into the form of a supplement to his address. 'Because I have obtained what blessing now?' So Soph. *El.*, 390, ὅπως παθῆς τι χρήμα; Jelf, § 882. ἕκατι, as in v. 436, *Eum.* 759.

215. εἰς ὄψιν ἤκεις ἐκείνων ὦνπερ εἰς ὄψιν ἐλθεῖν ἐξηύχου πάλαι. ἐξεύχεσθαι as in Eur. *Med.*, 930, referred to by Peile. ἐξηύκου, MSS. ἐξηύχου, Rob.

216. The full construction of συνειδέαι is with a dative and an accusative, the one depending on σύν, the other on εἰδέαι. In the present instance it happens that the two cases refer to the same person, and thus either may be omitted indifferently, as variety dictates. Still, whichever is expressed, the other must be considered as implied. A similar variation of construction occurs vv. 1031, 2. This line is one of the few in Æsch. beginning with a dactyl which is not a proper name in whole or in part. See Peile on *Ag.* 7, where he too hastily

asserts that no unequivocal example of the kind is to be found in Æsch. There is no ground to suspect any corruption here, while it seems arbitrary to regard Ἥλιος, v. 987, as a proper name, or θεομανές, *Theb.* 653, as a trisyllable.

217. ἐκπαλουμένης, MSS.: ἐκπαγλουμένην, Rob. ἐκπαγλεῖσθαι is generally used of astonishment; it seems, however, properly to denote bewilderment, or perplexity of any kind, being identical with ἐκπλήσσεσθαι. Comp. the use of our word 'amaze' in such expressions as 'to be sore amazed' (ἐκθαμβεῖσθαι, S. Mark, 14. 33), and 'to be afraid with any amazement' (μὴ φοβούμεναι μηδεμίαν πτόησιν, 1 S. Pet. 3. 6).

218. πρὸς τί appears to mean 'with reference to what' or 'why,' as πρὸς τὰδε or πρὸς ταῦτα mean 'wherefore.' Wordsworth comp. Neophron fr. 2, καὶ πρὸς τί ταῦτα δύρομαι; Bothe Eur. *Hel.*, 456, πρὸς τίν' οἰκτρὸς εἰ; Here, accordingly, the sense seems to be 'with reference to what *can I be said* to have my prayers granted?'

219. φίλον. v. 110, note.

220. ἀλλ' ἦ. v. 774, note.

221. καθ' αὐτοῦ, MSS.: καθ' αὐτοῦ, Bothe. See v. 111, note. With μηχανορραφῶ Peile well comp. *Ag.* 1604, τοῦδε τοῦ φόνου ῥαφεύς, *ib.* 1609, πᾶσαν ξυνάψας μηχανὴν δυσβουλίας,

ΗΛ. ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελᾶν θέλεις.

ΟΡ. κὰν τοῖς ἐμοῖς ἄρ', εἴπερ ἔν γε τοῖσι σοῖς.

ΗΛ. ὥς ὄντ' Ὀρέστην ἥ τὰδ' ἐγὼ σε προϋννέπω;

ΟΡ. αὐτὸν μὲν οὖν ὀρώσα δυσμαθεῖς ἐμέ.

225

κουρὰν δ' ἰδοῦσα τήνδε κηδείου τριχὸς

ἀνεπτερώθης κἀδόκεις ὀρᾶν ἐμέ,

ἰχνοσκοποῦσά τ' ἐν στίβοισι τοῖς ἐμοῖς

σαυτῆς ἀδελφοῦ ζυμμέτρου τῷ σῷ κάρᾳ.

fr. 363, δεινοὶ πλέκειν τοὶ μηχανὰς
Αἰγυπτῖοι.

222. ὑβρίζειν ἐν κακοῖσιν, Ag. 1613.

223. ἐμοῖσιν ἄρ', MSS. ἐμοῖς ἄρ',
Turn.

224. The reading of this line is extremely doubtful, as, besides the obvious metrical deficiency of the vulgate, there is a question about its language, and the remedy which naturally suggests itself for the latter leaves the former untouched, those who propose *προσεννέπω* not being agreed as to the reading of the preceding words. Looking then merely to the text, we shall find it simpler to retain *προϋννέπω*; nor does the word appear impossible on other grounds, though *προσεννέπω* would undoubtedly be more usual in such a connexion. Comp. Soph. *Trach.*, 227, χαίρειν δὲ τὸν κήρυκα προϋννέπω, with Eur. *El.*, 552, ὅμως δὲ χαίρειν τοὺς ξένους προσεννέπω. The difference seems to be that in *προσεννέπειν τινά τι* the preposition exerts its force on the accusative, while in *προϋννέπειν τινά τι* the two accusatives depend on the simple *εἰπεῖν* or *ἐνέπειν*, *πρό* giving the sense of proclaiming aloud. *προϋννέπειν τινί τι*, on the other hand, is used, as in *Eum.* 98, where the person is merely spoken to, not, as here, also spoken of. If *προϋννέπω* be retained, the fault seems to lie in *τάδ'*, which perhaps should

be *τόνδ'* (marg. Ask. and Martin), or *ᾧδ'*. Pauw gave *τῇδ'*, Porson *ταῦτ'*.

225-234. Or. 'Now when I stand before thee thou doubtest, though the colour of my hair and the measure of my footprints seemed proof enough to thee a moment since. See the place from which the hair was cut, and examine this robe, thine own embroidery. Contain thyself, and remember that our kinsmen are our bitterest foes.'

225. *δυσμαθεῖν*, properly intransitive, here takes an accusative, like *δυστομέειν*, *ἀσεβείν* (*Eum.* 270), &c. *μὲν νῦν*, Med. *μὲν οὖν*, Guelph a. m. pr., Turn. (Schütz's *με νῦν* cannot stand with *ἐμέ*: Franz accordingly writes *δυσμαθῶς ἔχεις*: Herm. *δυσμαθεῖς. σὺ δὲ Κουρὰν ἰδοῦσα*, both most gratuitously.)

226. *κηδείου*. v. 87, note.

229. *ζυμμέτρου τῷ σῷ κάρᾳ* naturally follows *σαυτῆς ἀδελφοῦ*, 'thy brother, and consequently resembling thee in his proportions,' expressing the principle on which Electra had relied in her conjecture, v. 205. Comp. Eur. *El.*, 522, φιλεῖ γάρ, αἶμα ταῦτόν οἷς ἂν ᾗ πατρός, Τὰ πόλλ' ὅμοια σώματος πεφυκέναι. Orestes is pointing out Electra's inconsistency in doubting ocular demonstration after having just accepted much more equivocal evidence,

σκέψαι τομῇ προσθείσα βόστρυχον τριχός· 230
 ἰδοῦ δ' ὕφασμα τοῦτο, σῆς ἔργον χερός,
 σπάθης τε πληγάς, εἰς δὲ θήρειον γραφὴν.

so he deals rather with her reasoning than with the fact from which she reasons. Thus we see that *ξυμμέτροις τῷ σῷ ποδί*, which Paley proposes from Eur. *El.*, 533, would be no improvement. (The various attempts that have been made to change the order of the verses are quite futile. *ξυμμέτρον τῷ σῷ κάρᾳ* could not be said of the hair, *ξύμμετρος*, as Klausen remarks, denoting size, not colour, while *τῷ σῷ κάρᾳ* is not the same as *τῇ σῇ κόμῃ*. Even in the position of v. 227 before vv. 228, 9 there is a propriety, as the moment of Electra's highest exaltation was after the discovery of the lock, and before she had observed the footsteps. Peile rightly renders *ἰχνοσκοποῦσα τ'* 'as well as when you were on the quest in my footprints;' and Klausen not inaptly refers to *Ag.* 239, foll., *χέουσα ἔβαλλ' ἕκαστον . . . πρέπουσά θ' ὡς ἐν γραφαῖς προσεννέπειν θέλουσ'.*)

230. *σκέψαιτο μῇ*, MSS., *σκέψαι τομῇ*, Turn. *τομῇ*, 'the stump,' Paley, who comp. *Il.* 1. 235; Theocr. 10. 46; Plato, *Symp.* p. 190, e. (Wordsworth and Kirchhoff conj. *κόμῃ*, which might almost seem to have been read by Eur. *El.* 520, *σκέψαι δὲ χαλτὴν προστιθείσα σῇ κόμῃ*. Eur. however is speaking of Electra's comparing the lock with her own; Æsch. of her verifying the lock as having been actually cut off by the speaker).

231. It matters little whether the *ὕφασμα* here is a robe, as Eur. *El.* 543 took it to be, or a piece of embroidery, as the commentators assert, in order to save the poet's credit. Æsch. speaks, v. 980, of the robe in

which Agamemnon was slain as yet in being; and he may very well have feigned that Orestes had preserved his boy's clothing for the purpose of an *ἀναγνώρισις*, as was sometimes done in the case of *σπάργανα*.

232. *εἰς* seems to be introduced to avoid the repetition of *ἰδοῦ*, as in *Il.* 3. 268, *ὠρνυτο δ' αὐτίκ' ἔπειτα ἀναξ ἀνδρῶν Ἀγαμέμνων, Ἄν δ' Ὀδυσσεύς, ἄν (ἀνά)* virtually stands for *ὠρνυτο*, and in *Il.* 5. 480, *ἐνθ' ἄλοχόν τε φίλην ἔλιπον . . .* *Κὰδ δὲ κτήματα πολλὰ, κὰδ (κατά)* for *ἔλιπον*. See Jelf, § 643, obs. 1. So in Moile's *State Trials*, 'Anne Ayliffe,' 'The prime rose, the hierarchy *up*.' The only difference is that in Homer the prepositions are used absolutely in their original force of adverbs, while in Æsch. *εἰς* takes its case after it. *ιδέσθω εἰς ὕβριν*, *Supp.* 103. There is some plausibility however in Hermann's supposition that a line has been omitted, as in that case Orestes and Electra would speak eleven lines each. *θηρίον* MSS., *θηρίων* Turn., *θήρειον* Bamb., Dind., Herm., the latter of whom seems right in saying that *θήριον*, like *παῖδιον*, is not admitted in tragedy. Comp. *Ag.* 1242, 1593, *δαῖτα παιδείων κρεῶν*. On the subject of embroidery of this sort Wordsworth refers to Thirlwall, *Hist. Gr.* 1. 223 (ed. 1), Ast on Theophr. *Char.* p. 187, and index under *Aulæa*, the commentators on Hdt. 1. 203, and Wakefield on Lucr. 2. 35. Blomf. shows from Pollux 7. 48 and 55 that a garment so embroidered was called *θηραῖον*, and *χιτῶν ζωωτός*, or *ζωιδωτός*.

ένδον γενοῦ, χαρᾷ δὲ μὴ ἔκπλαγῆς φρένας·
τοὺς φίλτάτους γὰρ οἶδα νῶν ὄντας πικρούς.

ΗΛ. ὦ φίλτατον μέλημα δώμασιν πατρός,
δακρυτὸς ἐλπίς σπέρματος σωτηρίου,
ἀλλκῇ πεποιθὼς δῶμ' ἀνακτήσει πατρός.
ὦ τερπνὸν ὄμμα, τέσσαρας μοίρας ἔχον
ἐμοί· προσανδᾶν δ' ἔστ' ἀναγκαίως ἔχον
πατέρα τε, καὶ τὸ μητρὸς ἐς σέ μοι ῥέπει 240

233. μήκπλαγῇ MSS., μήκπλαγῆς Turn. Blomf. well comp. Hdt. 1. 119, ἰδὼν δὲ οὔτε ἐξεπλάγη, ἐντὸς τε ἐωυτοῦ γίνεται, which shows clearly the intended antithesis.

234. Note on v. 110.

235—245. *El.* 'Thou art he whom we have looked for to preserve thy father's house, and thy strength of hand shall restore it to thee. Thou art all that I have to love—father, mother, sister, brother in one—and having thee, may I have the gods on my side.'

236. σωτηρίου, note on v. 203. The notion is that of saving the house by perpetuating the line. ἐλπίς σπέρματος = σπέρμα ἐλπισθέν.

237. ἀλλκῇ πεποιθὼς, *Il.* 5. 299, comp. by Blomf. ἀνακτήσῃ MSS., ἀνακτήσει, Porson. The sense is 'thou shalt regain thy father's house that has longed for thee; it shall receive a preserver, and thou shalt have thine own.'

238. ὄμμα, as in *Soph. Aj.* 977, 1004, *El.* 903, in the sense of an object. So ὀφθαλμός, *Æd. T.* 987. This very peculiar use may possibly be susceptible of explanation by a reference to the Greek theory of vision (Donaldson, *New Crat.* § 478, ed. 2), according to which impressions, those of love in particular, were held to be transmitted from the eyes of the per-

son seen to those of the person seeing. Thus ὄμμα and ὀφθαλμός may mean that which transmits visible images, that being one of the functions of the eye, just as the more ordinary one of receiving impressions, in short of being the organ of vision, gives rise to another series of metaphors, such as ὀφθαλμός οἰκων, v. 934, ὄμμα δόμων, *Pers.* 169 (Valckenaer's ὄνομα, adopted by Dind. and Herm., is less poetical. Electra would more naturally dwell on the visible presence of Orestes than on the name of brother).—μοῖρα in the sense of a function or duty, as in *Supp.* 1042.

239. Schütz's citation of *Il.* 6. 429 is peculiarly appropriate, as the enumeration of the various relations, ending with that naturally inherent in the person addressed, shows that Æsch. must have had the words of Homer before his mind. In the same way Sophocles, in a passage which has escaped attention (*El.* 1149), makes Electra, after telling her how she had performed the duties of mother and nurse to her brother, recur to her actual relation to him, ἐγὼ δ' ἀδελφῇ σοι προσηνώμην αἰέ. Wordsworth comp. Antiphanes, *Aphrod.* fr. 2 (Meineke), ἦν πᾶσιν ἐλθεῖν ἔστ' ἀναγκαίως ἔχον. Aristoph. *Peace*, 334, ἀλλὰ καὶ τὰριστερὸν τοῖ μοῦστ' ἀναγκαίως ἔχον.

στέργηθρον—ἡ δὲ πανδίκως ἐχθαίρεται—
καὶ τῆς τυθείσης νηλεῶς ὁμοσπόρου·
πιστὸς δ' ἀδελφὸς ἦσθ', ἐμοὶ σέβας φέρων
μόνος· Κράτος τε καὶ Δίκη ξὺν τῷ τρίτῳ
πάντων μεγίστῳ Ζηνὶ συγγένοιτό μοι.

245

OP. Ζεῦ Ζεῦ, θεωρὸς τῶνδεπραγμάτων γενοῦ·
ἰδοῦ δὲ γένναν εἶνιν ἀετοῦ πατρός,
θανόντος ἐν πλεκταῖσι καὶ σπειράμασι

241. στεργηθρόν = ἔρως, as in *Prom.* 492, *Eum.* 192.

243. ἦσθ' = ἔφους, thou wast from the first, before these new relations were superadded, as Klausen explains it. ἐμοὶ σέβας φέρων μόνος, the only one from whom I have had a kinsman's regards. σέβας φέρειν like χάριν, κλέος φέρειν τι. σέβας of duty to parents, *Eum.* 545, *Supp.* 707. Electra complains of her dishonoured state, v. 446, ἄτιμος, οὐδὲν ἀξία.

244. μόνος MSS., μόνον Turn., needlessly. In Eur. *El.* 581 Orestes speaks of himself ξύμμαχος γέ σοι μόνος. Here the word μόνος suggests the prayer that follows for divine aid. Comp. vv. 866—868. τρίτος implies the notion of σωτήρ, as in vv. 578, 1073; *Ag.* 245, 1386; *Eum.* 759; *Supp.* 27. On the doctrine, see Müller, *Diss.* §§ 94, 5. For the union of Κράτος with Δίκη, Klausen comp. δίκη νικήφορος, v. 149, and fr. inc. 372.

246—263. Or. 'Look down on us, O Zeus; we are like young eaglets that have lost their father, famishing for lack of food. Like eagles too, we are thy ministers; if thou let us perish, thou wilt never again have sumptuous offerings, such as our father used to give thee. Lift us up, and we shall rise at once from our low estate.'

246. θεωρὸς = ἐπόπτης (comp. *Prom.* 118, 299, 302), so that we may comp. *Ag.* 1579, θεοὺς ἄνωθεν γῆς ἐποπτεύειν ἄχῃ. (The MSS. πρηγμάτων for πραγμάτων is conjectured, not improbably, by Schneidewin and Herm. to point to πημάτων.)

247. γένναν εἶνιν, MSS.; γένναν εἶνιν, Turn. γένναν εἶνιν like πῶλον εἶνιν, v. 794. Agamemnon, as Klausen remarks, had been already symbolised by an eagle, *Ag.* 109 foll.

248. With πλεκταῖσι, comp. *Theb.* 495, ὄφειον πλεκτάναισι, with σπειράμασι, *Soph. Rhiz.* (fr. 490), πλεκταῖς ὠμῶν σπείραισι δρακόντων. Clytæmnestra is elsewhere compared to a serpent, vv. 994, 1047, *Ag.* 1233. The combat between the eagle and the serpent, so fruitful in its mythological and historical applications, is found in *Il.* 12. 200 foll. Comp. also *Soph. Ant.* 110—126, where there can be no doubt that the same antithesis is intended, though Schneidewin explains δράκων of the Argives. Sympathy is always excited against the serpent, who appears as the insidious enemy of birds (*Il.* 2. 308 foll.; *Theb.* 290, 503), and as such is rightfully exterminated by the king of birds. The meaning here does not appear to be that the eagle is strangled by the serpent, but that he is entangled in its coils and stung to death. *Il.* 12. 205,

δεινῆς ἐχίδνης. τοὺς δ' ἀπωρφανισμένους
 νῆστις πιέζει λιμός. οὐ γὰρ ἐντελής 250
 θήραν πατρώαν προσφέρειν σκηνήμασιν.
 οὕτω δὲ καμὲ τήνδε τ', Ἡλέκτραν λέγω,
 ἰδεῖν πάρεστί σοι, πατροστερῇ γόνον,
 ἄμφω φυγὴν ἔχοντε τὴν αὐτὴν δόμων.
 καὶ τοῦ θυτῆρος καί σε τιμῶντος μέγα 255
 πατρὸς νεοσσοὺς τοῦσδ' ἀποφθείρας πόθεν
 ἔξεις ὁμοίας χειρὸς εὖθιοινον γέρας;

ιδνωθεῖς ὀπίσω. Wordsworth refers to Wex on Soph. *Antig.* vol. 1. 120, 2. 96; and to the Schol. on the passage in the *Antig.* πολέμιον ζῶον ἔστιν ὁ δράκων πρὸς τὸν ἀετὸν, ὡς φησι Νίκανδρος (*Ther.* 448).

250. πιέζει λιμός like προσπιέζει χρημάτων ἀχηνία, v. 300. ἐντελής, sc. γέννα. Schol. οὐκ ἔστι γέννα ἐντελής, ὥστε τὴν πατρώαν θήραν προσάγειν τῇ καλιᾷ. Otherwise ἐντελεῖς, Pauw's conj., would be plausible.

251. θήρα πατρώα, MSS. θήραν πατρώαν, Rob. Schol. ἐντελής προσφέρειν, like κύριος θροεῖν, *Ag.* 104. With σκηνήμασιν Wordsworth comp. S. Matth. 13. 32, ὥστε ἔλθεῖν τὰ πετεινὰ τοῦ οὐρανοῦ, καὶ κατασκηνοῦν ἐν τοῖς κλάδοις αὐτοῦ, *ib.* 8. 20, ἔχουσι . . . τὰ πετεινὰ . . . κατασκηνώσεις.

252. οὕτω δέ, as Paley remarks, is introduced as if the preceding lines had reference to the eagles simply as eagles, not as representing Orestes and Electra, or, as Aristotle would have phrased it, as if they were intended not for a μεταφορά but for an εἰκὼν. The confusion of these two modes of expressing similitude is both natural and common. See among other instances, *Supp.* 223, Soph. *Aj.* 168.—ἐγὼ MSS., λέγω Ald.

253. πατροστερῇ passive, like βιο-

στερῆς, Soph. *Æd. Col.* 747, ὁματοστερῆς, *ib.* 1260. ἀργυροστερῆς v. 1002 is active, and so ὁματοστερῆς, *Eum.* 940.

254. See vv. 133, 337.

255—263. Hermann plausibly assigns these verses to Electra, who will thus have a speech of nine lines answering to that of Orestes. See on vv. 201—204, 232. There is nothing in the context to guide us to a decision, as the words of the Chorus, vv. 264, would refer naturally enough to Electra's previous speech. On the other hand the division, like that proposed on v. 201, would apparently enfeeble the passage, terminating Orestes' prayer rather suddenly, and making Electra take up the strain abruptly. The speeches that follow too show no marks of symmetry. καὶ πόθεν may seem more fitted for the beginning than for the middle of a speech: see, however, *Ag.* 1175, where τίς is apparently interrogative.

255. θυτῆρ is used adjectively like σωτῆρ, *Ag.* 664, and consequently coupled with the attribute σε τιμῶν μέγα, as if it had been τοῦ θύοντος.

256. νεοσσούς, v. 501. Here it reminds us of the comparison, v. 247, and prepares us for its repetition, v. 258.

257. ὁμοίας = τοιαύτης ἐτέρας.—χειρὸς

οὐτ' ἀετοῦ γένεθλ' ἀποφθείρας πάλιν
πέμπειν ἔχοις ἂν σήματ' εὐπιθῇ βροτοῖς,
οὐτ' ἀρχικός σοι πᾶς ὅδ' ἀνανθείς πυθμὴν 260
βωμοῖς ἀρήξει βουθύτοις ἐν ἡμασι.
κόμιζ', ἀπὸ σμικροῦ δ' ἂν ἄρειας μέγαν
δόμον, δοκοῦντα κάρτα νῦν πεπτωκέναι.

ΧΟ. ὦ παῖδες, ὦ σωτῆρες ἐστίας πατρός,
σιγαῖθ', ὅπως μὴ πεύσεται τις, ὦ τέκνα, 265

γέρας like δώρημα τῆς ἐμῆς χερός,
Soph. *Trach.* 603. See, however, note
on v. 129.

258. v. 71, note. πάλιν, 'hence-
forth,' as in *Eum.* 720.

260. πυθμὴν, as in v. 204, *Supp.*
104. Comp. *Ag.* 966, ῥίξης γὰρ οὐσης
φυλλὰς ἔκετ' ἐς δόμους.

261. It is not very easy to adjust
the various metaphors here. The
meaning however seems to be that the
family tree, if allowed to wither, will
no longer supply boughs for the altars
on days of sacrifice. Comp. *Supp.*
704, θεοὺς . . . τίειεν ἐγχωρίους πατρώ-
αις δαφνηφόροις βουθύτοις τιμαῖς.
ἀρήγειν and ἡμαρ, taken together, are
probably meant to suggest the notion
of help in time of need, like the
Homeric use of μόρσιμον, ὀλέθριον,
νηλεές, ὀρφανικόν, δούλιον ἡμαρ.
βούθυτον ἡμαρ, however, has a distinct
meaning of its own, requiring no
rhetorical considerations to justify it.
Comp. κρεουργὸν ἡμαρ, *Ag.* 1592;
ἡμέρα ταυροσφάγῳ, Soph. *Trach.* 609;
βούθυτον ἡμέραν, Eur. *Hel.* 1474.

262. Blomf. quotes Hesych., κόμιζε'
ἐπιμελείας ἀξίου, and refers to *Il.* 6. 490,
Od. 17. 112. With the antithesis,
σμικροῦ and μέγαν, comp. v. 204, with
the general sense vv. 963, 4. μέγαν
αἶρειν, as in v. 791. With ἄρειας
Paley comp. the use of ἐξαίρειν, Soph.
Trach. 147, of a plant growing. So

ἔρνος ἀερθέν, *Ag.* 1525.—*δαναρίας*,
MSS.; δ' ἂν ἀρείας, Turn.

263. κάρτα, probably with πεπτω-
κέναι.

264—268. *Cho.* 'Hush, children,
on whom the safety of the house de-
pends, lest some one overhear you,
and tell the rulers; whom I hope
to see one day on their funeral
pile.'

264. ὦ παῖ—τέκνον occurs v. 896.
παῖδες with reference both to πατρός
and to the age of the Chorus, v. 171.
σωτῆρες v. 203, note. In *Eum.* 754
Orestes calls Pallas ὦ σώσασα τοὺς
ἐμοὺς δόμους, as having in him saved
the line of Agamemnon. The address
here appears to imply a warning, 'do
not peril the responsibility with which
you are charged.' ἐστία as the centre
of the house, the seat of family life,
Ag. 427, 1435, *Cho.* 629.

265. ὅπως is followed both by a fut.
ind. and by a subj. (Jelf, §§ 811, 812,
Madvig, § 123), sometimes, as here,
in the same sentence (Isocr. *Arcep.*
12, quoted by Wellauer; Plat. *Gorg.*
p. 480; *Tim.* p. 18), according as the
writer chooses to regard the event as
certainly future or as merely contin-
gent. Here, as Klausen remarks, the
distinction is natural enough—'you
will certainly be overheard, and if so,
you may be reported.'

γλώσσης χάριν δὲ πάντ' ἀπαγγείλῃ τὰδε
πρὸς τοὺς κρατοῦντας· οὓς ἴδοιμ' ἐγὼ ποτε
θανόντας ἐν κηκίδι πισσῆρει φλογός.

OP. οὗτοι προδώσει Λοξίου μεγασθενῆς
χρησμός, κελεύων τόνδε κίνδυνον περᾶν,
κάξορθιάζων πολλά, καὶ δυσχειμέρους

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266. Abresch comp. Hes. *Works*, 709, μηδὲ ψεύδεσθαι γλώσσης χάριν.

267. Comp. v. 385, note, where the wish of the Chorus is precisely similar. 'Apud tragicos qui malum alieni imprecantur sæpe ejus αὐτοπτὰι esse optant; vide Bergler Aristoph. *Acharn.* 1170, δν ἔτ' ἐπίδοιμι τεύθιδος δενόμενον. Cf. Soph. *Philoct.* 1115; Lucian, tom. 3, p. 305, δν κάκιστα ἐπίδοιμι ἀπολούμενον.' Wordsworth.

268. 'πισσῆρει, nihil amplius quam pinea.' Wordsworth. κηκὶς πισσῆρης φλογός is the unctuous vapour of the blazing pine, as μυδῶσα κηκὶς μηρίων, Soph. *Ant.* 1008, the unctuous vapour of smouldering flesh. θανόντας ἐν κηκίδι merely signifies lying dead in the flame, not killed by the flame (comp. v. 248), there being no reference here to the πισσοκώητος μόρος of Æsch. *Cress.* (fr. 113)

269—305. Or. 'I cannot doubt the word of Apollo, who solemnly enjoined me to undertake the work, threatening all the penalties that wait on those who fail to avenge their murdered kinsmen—leprosy produced by the very offerings with which they propitiate the shades—nightly panics driving them from home—privation of all intercourse with their fellow-men—and lastly, miserable death. Divine commands, human feeling, nay, the stress of want, all combine to urge me to deliver our countrymen, my father's brave comrades, from this degrading yoke.'

269. οὔτι, MSS., οὔτοι, Turn. οὔτοι προδώσω is said by Apollo himself, *Eum.* 64. No doubt had been expressed either by the Chorus or by Electra; but Orestes naturally adopts the language of apology, reassuring himself by repeating the oracle with all its catalogue of penalties. When the deed is done, though anxious to justify himself before gods and men, he, not less naturally, shrinks from the recital (v. 1031)—'that way madness lies.' μεγασθενῆς, an epithet of Apollo, *Eum.* 61, is transferred to his oracle. In *Theb.* 70, 977 it is similarly applied to the Erinnyes or curse of Œdipus. The oracle is personified as in *Ag.* 1178.

270. With περᾶν Wordsworth comp. πάθος δυσεκπέρατον, Eur. *Hipp.* 678; Plutarch, tom. 2. p. 760, πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἰθέρος Περᾶν ἔτοιμος.

271. κάξορθιάζων, MSS., κάξορθιάζων, Turn. κάξορθιάζων πολλά with reference to the manner of the delivery of the oracle, Virgil's 'Horrendas canit ambages, antroque remugit.' The antithesis intended to be conveyed by δυσχειμέρους and θερμόν appears to be 'striking a wintry chill to my warm life-blood.' Comp. *Prom.* 692, πῆματα, λύματα, δείματ' ἀμφάκει κέντρῳ ψύχειν ψυχὰν ἑμάν, *Eum.* 160, πάρεστι μαστίκτορος δαΐτου δαίλου βαρὺ τὸ περιβαρὺ κρύος ἔχειν, and note the employment of the word ἀντίκεντρα in *Eum.* 466, which

ἄτας ὑφ' ἥπαρ θερμὸν ἐξαυδόμενος,
 εἰ μὴ μέτειμι τοῦ πατρὸς τοὺς αἰτίους,
 τρόπον τὸν αὐτὸν ἀνταποκτείνει λέγων,
 ἀποχρημάτοισι ζημίαις ταυρούμενον 275
 αὐτὸν δ' ἔφασκε τῇ φίλῃ ψυχῇ τάδε
 τίσειν μ' ἔχοντα πολλὰ δυστερπῇ κακά.

is obviously intended to be parallel to the present passage. Paley refers to Soph. *Ant.* 88, *Ed. C.* 622, for similar antitheses, the nature of the opposition varying of course in each case according to the context.

272. ὑφ' ἥπαρ depends not on ἐξαυδόμενος, but on some verbal or participial notion implied in ἄτας—'plagues striking to my heart.' So in *Supp.* 184, πρὸς ἡμᾶς . . . ὀπτήρες.

273. τοὺς αἰτίους seems rightly explained by Abresch as a condensed expression for τοὺς αἰτίους τοῦ φόνου (v. 117), like τὸν αἴτιον, v. 68, and perhaps v. 837. Used thus technically, it becomes virtually equivalent to φονεῖς, and is constructed accordingly with a genitive of the person. (It may be worth while inquiring however, whether the key to the expression is not to be found in the position of the words, the prefixed genitive apparently standing in a somewhat indefinite relation to the noun that follows it, as in the well known idiom, τῆς Ἰταλίας εἰς Ῥήγιον.)

274. τρόπον τὸν αὐτόν, *Theb.* 638. Here it means by stratagem, as Schütz explains it, comparing Soph. *El.* 35 foll., where the employment of craft is especially enjoined by the oracle. Peile comp. v. 556. ἀνταποκτείνει λέγων, as in vv. 93, 143, notes.

275. ἀποχρήματος differs from ἀχρήματος as privative from negative, and so can only be interchanged with it where the two notions are rhetorically

convertible, which is not the case here, Consequently, if ἀποχρημάτοισι is retained here, it must be rendered, 'depriving me of wealth,' not 'penalties not to be paid in money.' Apollo bids Orestes indulge his natural thirst for revenge on those who have robbed him of his rights, threatening him with worse evils if he tamely submits to these. This will agree well with ταυρούμενον, which is more applicable to Orestes' natural feelings of resentment than to a factitious exasperation against the usurpers, produced by causes in which they are supposed to have no share. For Orestes' personal feelings, resentment for past wrong and desire of restoration to his inheritance, see vv. 250 foll., 301, 480, 913 foll.; and comp. v. 135, ἐκ δὲ χρημάτων φεύγων Ὀρέστῃς ἐστὶ, with Ægisthus' words, *Ag.* 1638, ἐκ τῶν δὲ τοῦδε χρημάτων πειράσομαι Ἀρχειν πολιτῶν. With ζημίαις ταυρούμενον, comp. *Supp.* 563, μαινομένα πόνους ἀτίμοις ὀδύναις τε κεντροδαλήτοις, with ταυρούμενον ἀνταποκτείνειν, v. 549, ἐκδρακοντωθεῖς δ' ἐγὼ Κτείνω νιν.

276. αὐτόν 'in person,' as in v. 225. The penalties to come, inflicted by heaven, and touching the life, are contrasted with the penalties past, inflicted by the usurpers, and touching the property. φίλος, v. 110, note. ψυχῇ life, as in *Ag.* 965, 1457, 1466. ψυχῇ τίσειν like θανάτῳ τίσας, *Ag.* 1529.

277. ἔχοντα, taken closely with

τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα
 βροτοῖς πιφάσκων εἶπε † τας δε νων νόσους,
 σαρκῶν ἐπαμβατῆρας ἀγρίαις γνάθοις
 λειχῆνας ἐξέσθοντας ἀρχαίαν φύσιν
 λευκάς δὲ κόρσας τῇδ' ἐπαντέλλειν νόσῳ
 ἄλλας τε φωνεῖν προσβολὰς Ἑρινύων,

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τίσειν. πολλά δυστερπῇ κακά, comp. *Ag.* 1090, πολλά . . . αὐτόφωνα κακά. Elsewhere the adjectives are coupled by καί or τε, e.g. *Ag.* 63, πολλά . . . καὶ γυιοβαρῇ. *Theb.* 338, πολλά . . . δυστυχῇ τε πράσσει.

278. For the explanation of this whole passage to v. 296, containing the χρῆσμός, see Appendix 2.

280. It is not easy to say whether ἀγρίαις γνάθοις goes with ἐπαμβατῆρας or with λειχῆνας (an attributive dative equivalent to an epithet), or, lastly, with ἐξέσθοντας, the two former being rather recommended by the position of the words, the latter by the ordinary propriety of expression. Perhaps it is best to print the two lines as Dindorf has done, without any comma, as most probably representing the intention of Æsch., who, we must remember, wrote instinctively, not as a grammarian. The metaphor of a devouring animal is a sufficiently natural one, being applied, e.g., to the ulcer of Philoctetes (fr. 249, φαγέδαιναν ἢ μου σάρκας ἐσθίει ποδός). Comp. also *Supp.* 620, βόσκημα πημονῆς, where the image is that of an eating disease (so *Soph. Phil.* 313, 1167, βόσκειν νόσον), which drains away nourishment from the system. ἀγρίαις may refer, as Blomf. thinks, to the ἀγριολειχὴν or ἀγριοψωρία, the worst sort of leprosy (*Hesych.* s. v.).

281. λειχῆνας MSS. λειχῆνας Blomf. *Gloss.*, which seems to be the more correct spelling.—ἀρχαίαν φύσιν seems

to have been a technical medical term for what we should call the normal condition, τὴν πρὸ τοῦ νοσεῖν κατάστασιν, *Hesych.* Abresch remarks that it is not uncommon in Hippocrates, and occurs in *Aristides*, vol. i. p. 637. Comp. *Soph. Œd. Col.* 110, εἶδωλον' οὐ γὰρ δὴ τόδ' ἀρχαῖον δέμας.

282. A description of the variety of leprosy called λευκή, described by *Celsus* 5. 28, who mentions as one of its characteristics, 'in ea albi pili sunt et lanugini similes,' adding that it is more inveterate than the other two sorts, ἄλφος and μέλας—"quem occupavit non facile dimittit." See also *Leviticus* 13. 3, &c. The interpretation given as an alternative by the *Schol.* and adopted by *Dobree*, that the leprosy would be incurable, lasting into old age, is less natural, and deprives the description of one of its most graphic touches. κόρσαι are the hairs on the temples, so that the reference is to leprosy in the forehead, as in 2 *Chronicles* 26. 19, 20.—ἐπαντέλλει *Med. Guelf.*; ἐπαντέλλειν *Rob.*, supported by *Etym. M.* p. 530, 1; *Etym. Gud.* p. 338; *Zonaras*, p. 1236, who quote the line. The omission of ν is sufficiently accounted for by νόσῳ, but it may prepare us for a similar error in the next line.—ἀντέλλειν of hair, *Theb.* 535, referred to by *Wordsworth*.

283. φωνεῖν, used as in *Soph. Aj.* 73, 1047. See Appendix 2. It is not clear whether προσβολή here means an

ἐκ τῶν πατρῶν αἱμάτων τελουμένας,
 ὀρῶντα λαμπρὸν ἐν σκότῳ νωμῶντ' ὀφρύν— 285
 τὸ γὰρ σκοτεινὸν τῶν ἐνεργέτων βέλος
 ἐκ προστροπαίων ἐν γένει πεπτωκότων

attack or attacking party, as in *Theb.* 28, which is the common view, or an infliction (thing incident, or attached), as in *Eum.* 600, which Mr. Shilleto suggests. The latter is supported by Antipho, p. 123. 23, and other passages referred to by Lidd. and Scott, but the former agrees well with the parallel passage, v. 402 foll., and with the description of the Furies by themselves, *Eum.* 3 68 foll. (comp. especially ἐφόδοις, *ib.* v. 376.) 'De ἐπιπομαῖς, ἐπαγωγαῖς, ἐφόδοις Furiarum et maleficorum dæmonum, vide Hemsterhus. Lucian p. 208, Ruhnck. Tim. p. 115.' Wordsworth. Neither would seem to suit very well with τελουμένας, which, however, doubtless, as Peile remarks, contains the notion of retribution, so that it may perhaps be considered parallel to γλώσσα τελείσθω, v. 310.

285. νωμῶντ' ὀφρύν, like πόδα νωμῶν, *Soph. Œd. T.* 468, fr. 856. 11, νωμῶν πτερόν, comp. by Peile, who rightly observes that nothing more than the ordinary motion of the eyebrow in seeing is intended. Wordsworth observes that one of the two participles is meant to limit the other, as if καίπερ and ὅμως had been expressed, just as we should say 'seeing clearly, while moving the brow in darkness,' and comp. *Dem.*, p. 281. 20, καὶ περὶ τῶν ἄλλων . . . ἀντιλέγοντας ἑαυτοῖς τοῦθ' ὁμογνωμονοῦντας. Darkness is the proper element of the Furies, *Eum.* 72, 387, 396, &c. (comp. *ib.* 104), as they are the children of night, and so the dead man who has them at his call sees in darkness as plainly as in daylight. Thus the three lines imply that

beside the vengeance which the Furies and the dead man inflict as powers of the earth, they will visit the offender with all the terrors of darkness. The two provinces seem to be in fact connected; the regions below the earth suggesting the notion of darkness, which, again, is the natural medium of avenging terror. So τῶν ἐνεργέτων in the next verse illustrates σκοτεινόν.

287. ἐκ προστροπαίων with βέλος, like ὕμνος ἐξ Ἐρινύων, *Eum.* 331, μῆνις μάστεϊρ' ἐκ θεῶν, *Supp.* 163. προστροπαίων, suppliants, as in *Ag.* 1587, *Eum.* 234, the suppliant not being here, as there, a murderer taking sanctuary, but a murdered man asking the Furies for vengeance, like Clytemnestra, *Eum.* 94, foll. ἐν γένει with προστροπαίων, as if it had been ἐγγενῶν. So *Soph. Œd. T.* 1016, 1430, *Eur. Alc.* 904, comp. by Stanley and Abresch. Blomf. comp. ἐν αἵματι *Eum.* 606, and Wordsworth *Soph. Ant.* 660, where ἐγγενῇ is opposed to ἐξω γένους. With the whole passage Klausen well comp. *Plato Laws*, 9. p. 865, ὁ θανατωθεὶς θυμοῦται τε τῷ δράσαντι νεοθνήσκων καὶ φόβου καὶ δέματος ἅμα διὰ τὴν βλαίον πάθην αὐτὸς πεπληρωμένος, ὀρῶν τε τῶν ἑαυτοῦ φονέα ἐν τοῖς ἡθεσι τοῖς τῆς ἑαυτοῦ συνηθείας ἀναστρεφόμενον δειμαίνει καὶ ταραττόμενος αὐτὸς ταραττει κατὰ δύναμιν πᾶσαν, while the word προστρόπαιοις is illustrated by a reference to p. 866, ἐὰν δ' ὁ προσήκων ἐγγύτατα μὴ ἐπεξίῃ τῷ παθήματι, τὸ μίasma ὡς εἰς αὐτὸν περιεληλυθὸς τοῦ παθόντος προστρεπομένου τὴν πάθην, κ. τ. λ., where προστρεπομένου seems to mean not turning or averting, as Lidd. and

καὶ λύσσα καὶ μάταιος ἐκ νυκτῶν φόβος
 κινεῖ, ταρασσει—καὶ διώκεσθαι πόλεως
 χαλκηλάτῳ πλάστιγγι λυμανθὲν δέμας·
 καὶ τοῖς τοιούτοις οὔτε κρατῆρος μέρος
 εἶναι μετασχεῖν, οὐ φιλοσπόνδου λιβός,
 βωμῶν τ' ἀπείργειν οὐχ ὀρωμένην πατρὸς
 μῆνιν, δέχεσθαι δ' οὔτε συλλύειν τινά·

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Scott think, but making the πάθη a subject of προστροπή.

288. λύσσα as in the case of Orestes himself, v. 1048, foll., μάταιος ἐκ νυκτῶν φόβος as in that of Clytæmnestra, v. 32, foll., as Peile remarks. Here, as elsewhere, it must be remembered that the punishments of the man who does not avenge his kinsman are the same as those of the murderer. Comp. vv. 924, 5. K. ὅρα, φύλαξαι μητρὸς ἐγκότους κύνας. O. τὰς τοῦ πατρὸς δὲ πῶς φύγω παρεῖς τάδε;—ἐκ νυκτῶν=νυκτός. Jacobs on *Anth. Pal.* 3. p. 332 (referred to by Blomf.) quotes Hom. *Od.* 12. 286; Theogn. 452; Eur. (?) *Rhes.* 13.

289. κινεῖ, ταρασσει, equivalent to ἔχει δύναμιν κινητικὴν καὶ παρακτικὴν, as ἔκτανον, *Eum.* 99 (if the text is sound), for φόνους εἶμι, and so φονεύει Eur. *Iph. Aul.* 947. διώκεσθαι with gen., as in Hom. *Od.* 18. 8, διώκετο οἶο δόμοιο, quoted by Herm. Klausen quotes Eur. *Med.* 76, γῆς ἐλᾶν Κορινθίας.

290. χαλκηλάτῳ, referring to the brazen points, κέντρα, at the end of the lash. See *Dict. Antiqq.*, v. *Flagrum*. The arrow of v. 286 is here exchanged for a scourge, both apparently referring to the same thing, the nightly terror, which at last drives the wretch from his fellows. So in *Eum.* 155, foll., the effect of a reproving vision is compared to that of an executioner's scourge.

291. The hand of man is to be heavy on him as well as that of the gods. The Furies drive him from home, and no one takes pity on him. The construction, as Well. has seen, is εἶναι (=ἐξεῖναι) μετασχεῖν μέρος οὔτε κρατῆρος, οὐ λιβός. With μετασχεῖν μέρος he comp. *Ag.* 507, μεθέξειν φιλάτου τάφου μέρος. The whole passage is parallel to *Eum.* 653, foll., Soph. *Ced.* T. 236, foll., the last perhaps imitated from it. κρατερός, MSS. κρατῆρος, Rob.

292. φιλοσπόνδου λιβός may be comp. with φιλοθύτων ὀργίων, *Theb.* 180: it is not easy, however, to see the propriety of the expression, unless φιλοσπόνδου be resolved into φιλίας σπονδῆς, like λινοφθόροι, v. 27, note. λιβός of a libation, as in fr. *Epig.* 54, quoted by Klausen, τρίτον Διὸς Σωτήρος εὐκαταίαν λίβα. οὐ follows οὔτε, as in Soph. *Ced. Col.*, 973, comp. by Well.

293. Kl. comp. fr. adesp. 412 (attributed to Æsch. by Theophilus *ad Autol.* 2. 54. p. 256), δίκην ἀναυδον οὐχ ὀρωμένην. For the active agency of the dead man see the passage from Plato, *Laws.* 9. p. 865, cited on v. 287.

294. δέχεσθαι οὔτε, MSS. δέχεσθαι δ' οὔτε, Herm., better than Müller's δέχεσθαι τοῦ τε, which would introduce a confused construction. οὔτε is to be supplied before δέχεσθαι from the second οὔτε, as in *Ag.* 532, Πάρις

πάντων δ' ἄτιμόν κ' ἄφιλόν θνήσκειν χρόνῳ, 295
 κακῶς ταριχευθέντα παμφθάρτῳ μόρῳ.
 τοιοῖσδε χρησμοῖς ἄρα χρὴ πεποιθέναί;
 κεῖ μὴ πέποιθα, τοῦργον ἔστ' ἐργαστέον.
 πολλοὶ γὰρ εἰς ἔν ξυμπίτνουσιν ἡμεροί,
 θεοῦ τ' ἐφ' ἐτμαί, καὶ πατρὸς πένθος μέγα, 300

γὰρ οὔτε συντελὴς πόλις. συλλύειν seems best explained by the Schol., συνοικεῖν, as if it were συγκαταλύειν as λύσις is used by Pind., *O.* 11 (10), 47, δόρπου λύσιν (referred to by Müller), for κατάλυσις. (The interpretation of Blomf., 'to help in expiation,' is not so natural in a connexion like this, and it may be doubted whether such an act of piety would be included in the general prohibition. That of Bothe, 'to put to sea with,' adopted by Herm., besides the want of authority for the diomatic use of λύειν in that sense, is perhaps open to the objection that it would interfere with the general tone of the passage, by introducing a caution where we should expect a prohibition.)

295. πάντων answers to οὗ τινα in the previous line, as in the parallel passage, Soph. *Œd. T.* 238-241, μήτε προσφωνεῖν τινα . . . ὠθεῖν δ' ἀπ' οἴκων πάντας. For πάντων ἄτιμον, comp. v. 636, note. ἄφιλόν also is constructed with πάντων, as in Eur. *Hel.* 526, ἄφίλος φίλων. Elsewhere in Æsch., as Wordsworth remarks, ἄτιμος takes a gen. of the thing (see v. 408, *Theb.* 1024) in a quasi-political sense, which it might well have here, if the other explanation were not more probable.

296. It is a question whether ταριχεύω here merely means to dry up as salt fish is dried, or to embalm as a mummy, the sense it bears in Hdt. 2. 66, &c. If the latter, κακῶς be-

comes emphatic; that which kills him embalms him ready for burial, but it is a fatal embalming. Butler, to whom this interpretation is due, comp. Soph. *Phin.* fr. 641, νεκρὸς τάριχος εἰσορᾶν Αἰγύπτιος. The same doubt may be raised about the line of Sophron quoted by the Schol. τὸ γῆρας ἄμμι μαραίνειν ταριχεύει. It seems very disputable whether the Homeric ταρχύω is the same word, as in *Il.* 16. 456, 674, it seems from the context to denote not anything done with the body, but funeral obsequies generally: embalming too does not appear to have been known in the heroic times.

297. ἄρα is probably interrogative, according to the usage mentioned by Jelf, § 873. 2, who rightly explains it as a piece of Attic refinement, giving an ironical appearance of doubt to a question which is really meant to contain a pointed and emphatic assertion, and cites Xen. *Cyr.* 7. 5. 40, Eur. *Alc.* 351.

298. ἔστ' ἐργαστέον, MSS.; ἔστ' omitted by Ald., whence Turn. and others ἐξεργαστέον.

299. For εἰς ἔν, Blomfield refers to Eur. *Phæn.* 462; *Iph. A.* 1127; *Hel.* 742; and the Latin *in unum*, Virgil, *E.* 7. 2, &c. συμπίτνουσιν, MSS.; συμπίτνουσιν, Turn. after Steph.

300. θεοῦ τ' ἐφ' ἐτμαί is of course equivalent to the χρησμός. Orestes, in fact, says that he has many mo-

καὶ προσπιέζει χρημάτων ἀχηνία,
 τὸ μὴ πολίτας εὐκλεεστάτους βροτῶν,
 Τροίας ἀναστατήρας εὐδόξῳ φρενί,
 δυοῖν γυναικοῖν ᾧδ' ὑπηκόους πέλειν.
 θήλεια γὰρ φρήν· εἰ δὲ μή, τάχ' εἴσεται.

305

ΧΟ. ἀλλ', ᾧ μεγάλη μοῖρα, Διόθεν

tives, and that if one fail (v. 298) the others will remain in full force.

301. Abresch reads πρὸς πιέζει, and so Dind. and Herm. Wordsworth, however, cites the use of προσδέσθαι and προσγένεσθαι (Plato, *Rep.* 2. p. 375 e.). χρημάτων ἀχηνία, comp. vv. 135, 275.

302. τὸ μὴ is expegetic of εἰς ἔν, v. 299, as Bothe takes it, being in fact an accusative, as in *Ag.* 15. 'All these things spur me on to deliver my country.' See vv. 397, 863, 1046.

303. With φρενί comp. v. 1004, *Supp.* 515 (if the reading is right), 775. The citizens are characterised as Agamemnon himself is in *Ag.* 525, 783, 1227.

304. Wordsworth observes that δυοῖν γυναικοῖν is probably the gen., referring to Elmsley on Eur. *Heracl.* 287.

305. So Ægisthus is called λέων ἄνακτις (comp. Hom. *Od.* 3. 310), *Ag.* 1224. τάχ' εἴσεται is a phrase of menace, like γνώσει τάχα *Ag.* 1649; Eur. *Supp.* 580; *Heracl.* 65, 269; *Theocr.* 26. 19, as Paley remarks. So 'sentiet,' in Latin, Ter. *Eun.* 1. 1. 21, &c.: and our common expression, 'you shall see,' or 'I will let you see.' The first person is also used in similar expressions, as in Eur. *Heracl.* 269, πειρώμενος δὴ τοῦτο γ' αὐτὶκ' εἶσομαι: and so *Iph. Aul.* 970, τάχ' εἴσεται σίδηρος, where the speaker is talking of his own sword. εἰ δὲ μή is not, as Wordsworth suggests, the object of εἴσεται, but the condition, 'If he is a

man he shall soon see,' like ἐπεὶ δοκεῖς τὰδ' ἔρδειν, *Ag.* 1649.

306—478. The name κομμός was given by the old critics to all odes divided between the acting persons and the chorus, because in the earlier form of tragedy lamentations for the dead formed their principal subject (Müller *Diss.* § 14). The following scene and the closing one of the *Persians* answer perhaps more nearly to the original force of the name than any in Æsch. Hermann in his *Obs. Critt.*, p. 79, was the first to point out the antistrophic and dramatic character of the scene, which had been previously printed without any attention to the metre, and consequently to the divisions of the dialogue. Other improvements have since been introduced by succeeding editors and critics, as well as by Herm. himself. Altogether the scene, as it now stands in the modern editions, affords a most satisfactory proof of the results of criticism, having become one of the most readable parts of the play from one of the least intelligible. It should be observed that the anapæstic parts of the scene, vv. 306—314, 340—344, 372—379, 400—404, 476—478, are monostrophic.

306—314. *Cho.* 'Ye Destinies, decree the triumph of the just cause! Let bad words meet with bad words, as is due; let the death-stroke be repaid by the death-stroke, as the old law of retaliation has it.'

τῇδε τελευτᾶν,

ἦ τὸ δίκαιον μεταβαίνει.

ἀντὶ μὲν ἐχθρᾶς γλώσσης ἐχθρὰ

γλῶσσα τελείσθω· τοῦφειλόμενον

310

306. ἀλλά is a common form of introducing a prayer. Comp. vv. 476, 540, 1063; *Pers.* 628, 640; *Soph. Œd. Col.* 421; *Eur. Med.* 759, 1389; and the use of *at* in Latin. With μεγάλαι Μοῖραι *Kl.* comp. *Soph. Phil.* 1466, ἡμεγάλη Μοῖρα, and with Διοθεν, *Pers.* 101 (add *Ag.* 1026).

307. τελευτᾶν, inf., used in wishes and prayers, as in v. 365. Jelf, § 671. *Madv.* §§ 141. 2., 168. The various uses are not very easy to explain, unless we may assume a different ellipse to meet the different varieties. Perhaps we may suppose the inf. to be an ejaculation in each instance—a subst., as it were, without government, the case constructed with it depending in some measure on the person that is the object of the wish. See, however, on v. 365. τελευτᾶν seems to be transitive, though the acc. is not expressed, as the Μοῖραι are regarded as persons. *Kl.*, however, justly remarks that the power of destiny is not sharply distinguished from its decrees as realized in events. Comp. Müller, *Diss.* § 78, ‘The Erinnys atoned for and the Erinnys that brings the mischief are undoubtedly one and the same in these expressions, and both of them, by the same verbal construction, are attributed to the individuals offended and incensed. . . . For us modern grammarians a chasm has disunited what was originally one and inseparable; and the distinction between the mythico-poetical and the so-called rational or philosophical view of the universe—a difference which at first did not

exist at all, and when it had arisen was little felt and heeded by the old epic and lyric poets—demands of us that we should mark it by a corresponding use of small letters and capitals.’

308. Paley well illustrates μεταβαίνει by referring to *Ag.* 776, foll. There is, however, still some difficulty in understanding how justice is said to leave the wrong side for the right, unless we suppose that she abides with the possessor till his title is questioned, when, if he is found to be in the wrong, she leaves him. Comp. v. 461, Ἀρης Ἀρει ξυμβάλοι, Δίκαια Δίκαια, where the notion seems to be that of conflicting claims; also *Ag.* 812, 3. Perhaps we may say that those of the ancients who, believing in the moral government of the world, saw that injustice was occasionally permitted to triumph, could scarcely avoid sometimes expressing themselves as if it were possible that justice should take the wrong side.

309. The expression here is parallel to *Ag.* 1560, foll. The reference seems, however, to be not to Clytæmnestra’s reproaches in that scene, which can scarcely be singled out as a special act of provocation, but generally to her bitterness of language (comp. *Soph. El.* 287, foll., 596), and perhaps specially to the prayer which the Chorus has been charged to put up in her behalf against her enemies (see on v. 146). This is to be repaid by the language of the prayer for vengeance uttered or to be uttered. The connexion between the curse and the

πράσσουσα Δίκη μέγ' αὔτει·
 ἀντὶ δὲ πληγῆς φονίας φονίαν
 πληγὴν τινέτω. δράσαντι παθεῖν,
 τριγέρων μῦθος τάδε φωνεῖ.

OP. ὦ πάτερ, αἰνόπατερ, τί σοι στρ. α'. 315
 φάμενος ἢ τί ῥέξας
 τύχοιμ' ἂν ἔκαθεν οὐρίσας, ἔνθα σ' ἔχουσιν εὔναί,

Erinnys should not be forgotten. In *Ag.* 1409 Clytæmnestra is told that she has incurred δημοθρόους ἀράς.

311. δίκη is the reading of Med., the original word having been δικηα, the last letter of which has been afterwards struck out. This accounts for δίκης in Guelf.

312. Comp. *Ag.* 1430, τύμμα τύμματι τίσαι, where the receipt of the blow is similarly regarded as a payment.

313. δράσαντι is apparently to be constructed either with φωνεῖ or with παθεῖν, which is really an acc. after φωνεῖ. It seems impossible to understand ὀφείλεται with Wordsworth, as if this were merely, as Peile thinks, an abbreviated version of the μῦθος, as it stands in fr. 444, δράσαντι γάρ τοι καὶ παθεῖν ὀφείλεται. We have a third version, *Ag.* 1541, not to mention the allusion to it, *Pers.* 818, *Ag.* 1658.

314 τριγέρων μῦθος, like παλαίφατος γέρων λόγος, *Ag.* 750. With the intensive prefix, comp. τρίπαλτος, *Theb.* 985. τάδε φωνεῖ, *Ag.* 1334.

315—322. Or. 'Would that word or deed of mine could help thee, father! Still, unavailing as a dirge may be, the honour of the house demands it.'

315. αἰνοπατήρ, as equiv. to αἰνὸς πατήρ, has been paralleled by Schütz to προβουλόπαις, *Ag.* 386. The

comparison, however, is not quite exact, as προβουλόπαις may be considered as a compound not of an adj. and subst., but of two substantives, like *ιατρόμαντις*, *Ag.* 1623. A better parallel perhaps would be *τυφλόπους*, *Eur. Phæn.* 1549, which is there joined with πούς, as αἰνοπατήρ here with πατήρ. Compounds of αἰνός, similarly resolvable, are found in the case of proper names, such as αἰνόπαρις and αἰνελένη. (Wordsworth, in proposing to read αἰνόπατορ as more consonant to analogy, seems to have overlooked the fact that αἰνοπατήρ is not so much an epithet, like μουσομήτωρ, σιδηρομήτωρ, &c., as a noun. I have accordingly placed a comma after πάτερ.)

317. τύχοιμ' is best connected (as Wordsworth also suggests) with φάμενος and ῥέξας, as in the parallel v. 418, τί δ' ἂν φάντες τύχοιμεν. See on v. 14. οὐρίσας then will be equiv. to καὶ οὐρίσαιμι, as ὀρθώσαντι, v. 584, to καὶ ὀρθώσαι. (For ἂν ἔκαθεν, Herm. once on metrical grounds proposed ἄγκαθεν, which he now rejects on account of the omission of ἂν (see on v. 594); a better reason for questioning it is that its existence as a contraction of ἀνέκαθεν is apparently contrary to analogy, and supposed to be a figment of the grammarians. See on v. 335. Well. reads ἀνέκαθεν, which Kl. adopts, remarking, 'Arsis dactyli soluta non fert vocem monosyllabam.'

σκότῳ φάος ἰσόμοιρον ;

χάριτες δ' ὁμοίως

κέκληνται γόος εὐκλείης προσθοδόμοις Ἀτρείδαις.

320

If ἔκαθεν is right, it can only refer to the distance between the dead and the living.)

319. φάος is rightly constructed by Blomf. with οὐρίσας. Orestes asks by what happy word or deed he can turn his father's darkness to light. Peile well comp. *Pers.* 300, ἐμοῖς μὲν εἶπας δώμασιν φάος μέγα Καὶ λευκὸν ἡμαρ νυκτὸς ἐκ μελαγχίμου, where εἶπας φάος καὶ ἡμαρ is equivalent to φάμενος τύχοιμ' ἂν οὐρίσας φάος here, only rather more boldly expressed. Comp. also εὐάμερον πελάσαι φάος, *Soph. Aj.* 709. σκότῳ, however, refers to the physical darkness of the grave rather than to the darkness of calamity, though in these expressions it is not always easy to distinguish metaphor from reality (comp. *Ag.* 22), and we must remember that an ancient poet is not the same as a modern logical thinker. (To take φάος in app. with εἶναι is objectionable, as Agamemnon's normal state is not the μεταχίμιον σκότου, which would be the natural inference from such an interpretation, but ἀκραντος νύξ, v. 65. The recently revived punctuation of the Schol., making σκότῳ φάος ἀντίμοιρον a separate sentence, would destroy the connexion of thought, marked by ὁμοίως.) ἰσοτίμοιρον, MSS., ἀντίμοιρον Erfurdtt on *Soph. El.* 86. The confusion seems to have arisen from a gloss or various reading ἰσόμοιρον. The latter, which is the reading of Turn., Vett., and the earlier editors, is perhaps defensible metrically, as we find ἰσόνειρον with the first syll. long, *Prom.* 548, though the general rule seems to be that this licence is only granted even in the lyrical

parts of tragedy to prevent too great a recurrence of short syllables. ἀντίμοιρον stands apparently for μέρος φάους ἀντὶ σκότου. For the construction with a dat. comp. ἀντίπαλος. It would be easy, however, to read, as Pearson long ago suggested, σκότου. ὁμοίως, equally, all the same, in one case as well as in the other—in a connexion like this nearly equiv. to ὅμως. So *Eum.* 358 (if the MSS. reading be correct), κράτερον ὄνθ' ὁμοίως μανροῦμεν, *ib.* 525, τίς . . . ἢ πῶλιν βροτὸς θ' ὁμοίως ἔτ' ἂν σέβοι δίκαν; *Pers.* 214, σωθεῖς δ' ὁμοίως τῇσδε κοιρανεῖ χθονός. 'Be my words unavailing to comfort thee or no, a splendid dirge is still reputed an act of grace to the old lords of the palace, the Atridæ.' χάριτες perhaps like *deliciae*, as Lidd. and Scott explain ἐνοπτρα, παρθένων χάριτας, *Eur. Tro.* 1109. The pl. seems to occur nowhere else in the existing text of Æsch.; see, however, on v. 835.

321. κέκληνται, *Med. Rob.*; κέκληται, *Guelf.* For the agreement of the copula with the predicate, see *Jelf*, § 389, *Madv.* § 4. κέκληνται, have been called, or have the name of being. Comp., with Peile, v. 1037, *Pers.* 2, 242, *Theb.* 698, 929. προσθοδόμοις, τοῖς πρότερον ἐσχηκόσι δόμον, *Schol.* The poet seems to have chosen a word which would not only express antiquity, as if he had said τοῖς πάλαι Ἀτρείδαις, but contain a reference to the palace, without binding himself to its precise meaning as a compound. See note on δξύχειρ, v. 23, αὐτόκωπος, v. 163. ὀπισθοδόμος, its natural correlative, means the back part of a

ΧΟ. τέκνον, φρόνημα τοῦ θανόντος οὐ δαμάζει στρ. β'.
 πυρὸς μαλερὰ γνάθος, 325
 φαίνει δ' ὕστερον ὀργάς·
 ὁτοτύζεται δ' ὁ θνήσκων, ἀναφαίνεται δ' ὁ βλάπτων.
 πατέρων τε καὶ τεκόντων γόος ἔνδικος ματεύει 330
 τὸ πᾶν ἀμφιλαφὴς ταραχθεῖς.

house or temple. The dative seems to depend on χάριτες rather than on κέκληνται or εὐκλεής.

323—331. *Cho.* 'Think not that the dead cannot feel: they are ready to revenge at the last, and the dirge itself is the sure instrument in the discovery of the guilty.'

323. τέκνον. note on v. 264. φρόνημα, mood, v. 191, so that φρόνημα οὐ δαμάζει is parallel to ἄσαντός ἐστι θυμός v. 422.

325. ἡ μαλερά, MSS.; μαλερά, Pors. for the metre. γνάθος of fire, *Prom.* 368. With the general expression, comp. Lucan, 5. 763., 'Nostros non rumpit funus amores, Non diri fax summa rogi.'

328. From the wording of this line, it is evident that the two parts of it are meant to stand to each other in a particular relation, which the ensuing sentence, πατέρων κ.τ.λ., determines to be one of cause and effect. 'The dead is being lamented: the murderer is being dragged to light: for the slain father's dirge follows on his track.' The conception appears to be a purely poetical one, and to have reference to supernatural rather than to natural agency in the work of detection, the dead man being ready to assist in his own cause when duly lamented and invoked. ὁ θνήσκων and ὁ βλάπτων are in the present, to show that there is no special reference in either word, as there is in τοῦ θανόντος just above. The shortened ὁ before βλάπτων is to

be noted as an exception to Dawes' canon. It is rather curious that most of the other exceptions to it should be in cases where βλαστάνω or its cognates are used (e.g. v. 589, *Supp.* 317).

330. πατέρων τε καὶ τεκόντων is merely a pleonasm, as in Eur. *Herc.* F. 1367, ὁ φύσας χῶ τεκῶν ὑμᾶς πατήρ, comp. by Schwenk. ἔνδικος may be taken closely with ματεύει, the dirge being said to take part in the work of justice, or it may mean right or due, and so stand in a sort of contrast to εὐκλεής, v. 321, Orestes from his point of view speaking of the dirge as a maximum, the Chorus from theirs as a minimum. Orestes is comforted by being assured that the due performance of the usual dirge will of itself lead to the desired vengeance. ματεύει, active, but without an object, like κινεῖ, παράσσει, v. 289, and the instances quoted there, 'has power of full inquisition.'

331. τὸ πᾶν, adverbial, as in *Ag.* 175, 993. So the Schol. παντελῶς, though he is wrong in connecting it with ταραχθεῖς rather than with ματεύει. ἀμφιλαφής, *Ag.* 1015, is explained either as active, 'all-embracing,' or as passive, 'filling both hands.' The general notion of extensiveness, in which both interpretations coincide, seems all that is necessarily implied, either in the present connexion, or in others where the word occurs (e.g. *Hdt.* 3. 114., 4. 28, 172, where it is found

ΗΛ. κλυθί νυν, ω πάτερ, ἐν μέρει ἀντ. α΄.

πολυδάκρυτα πένθη.

δίπαις τοί σ' ἐπιτύμβιος θρήνος ἀναστενάζει. 335

τάφος δ' ἰκέτας δέδεκται

φυγάδας θ' ὁμοίως.

τί τῶνδ' εὖ, τί δ' ἄτερ κακῶν; οὐκ ἀτρίακτος ἄτα;

ΧΟ. ἀλλ' ἔτ' ἂν ἐκ τῶνδε θεὸς χρήζων 340

as an epithet of elephants, trees and thunder respectively); on the whole, however, the passive sense, 'two-handed,' appears the more natural, especially with reference to its use in *Ag. l.c.* Comp. the similar doubt about the sense of *μεσολαβής*, *Eum.* 158. Here it goes closely with *παρὰχθεις*, so as to be almost equiv. to *ἀμφοτέρωθεν*, as Paley remarks, the general sentiment concluding with a special application to Orestes and Electra. *παράσσειν γόνον*, like *παράσσειν νεῖκος*, *Ant.* 794, nearly = *κινεῖν*. Paley comp. *φωνὰν παρασσεύμεν*, *Pind.* *P.* 11. 42. Comp. the Lat. *excitare*.

332—339. *El.* 'Hear my wail too, father. Thy two children are at thy tomb invoking thee—exiles and suppliants both. Can evil lot be worse?'

332. *ἐν μέρει*, in turn, referring to the change of speaker, as in *Eum.* 193, 436.

334. *τοῖς ἐπιτυμβιδίους*, MSS.; *τοῖς ἐπιτυμβιδίους*, Schütz; *ἐπιτύμβιος*, Herm., who would now read *δέ σ' ὄδ'* for *τοῖς* on account of the metre. *τοῖς* is obviously right, *τοι* seemingly throwing a stress on *δίπαις*—'it is by thy two children that this graveside dirge is raised to bewail thee.' *ἐπιτυμβιδίους* might perhaps be defended by the example of *αἰφνιδίους*, *Prom.* 680, which must be pronounced as a trisyllable if the MSS. reading be correct; but it is more likely that the longer form of the adj. was introduced

from v. 342. *ἐπιτύμβιος αἶνος*, *Ag.* 1547. The metrical discrepancy with the strophe, if any, must be left untouched, as there is nothing in the sense or language of either this line or v. 317 to suggest the propriety of any change. With the general sense of this and the next verse, which form the pith of Electra's complaint, comp. vv. 131 foll., 407 foll., 501 foll.

336, 7. By *ἰκέτας*, Electra seems to indicate herself, by *φυγάδας*, Orestes, the latter as in v. 138. 'The suppliant and the exile have alike found shelter at thy sepulchre.' For exiles taking sanctuary at an altar, comp. *Supp.* 83, &c.

338. Comp. *Ag.* 211, *Eum.* 154, where, however, as in v. 847 below, *τί τῶνδε* seems to refer to one of two cases, which it can hardly do here. With the metaphor contained in *ἀτρίακτος*, comp. *Ag.* 171, *Eum.* 589. (Lobeck, *Aglaoph.* p. 354, cited by Dind. in loc. *Ag.* understands *τριάξων* of the *ἔφεδρος*, who comes in fresh as a third man and conqueror: but this seems much less likely.)

340—344. *Cho.* 'These wails, however, may yet be changed to triumphal songs.'

340. *ἐκ τῶνδε*, 'out of this' (perhaps 'these cries'), constructed with *θελῶ*. Its use in such passages as v. 1056 is substantially the same, though the two might be distinguished as material and causal. *χρήζων*, at his pleasure,

θείη κελάδους εὐφθογοτέρους·
 ἀντὶ δὲ θρήνων ἐπιτυμβιδίων
 παιῶν μελάθροισ ἐν βασιλείοις
 νεοκράτα φίλον κομίσειεν.

OP. εἰ γὰρ ὑπ' Ἰλῖφ

στρ. γ'.

345

πρὸς τινος Λυκίων, πάτερ,
 δορίτμητος κατηναρίσθης,

λιπὼν ἂν εὐκλειαν ἐν δόμοισι

τέκνων τ' ἐν κελεύθοις ἐπιστρεπτὸν αἰῶ

350

if he wills, or perhaps graciously, as in Eur. *Supp.* 597, comp. by Kl. ἢν μὴ τὸν θεὸν χρῆζοντ' ἔχη. See on v. 815.

341. κέλαδος οὐ παιώνιος, *Pers.* 605, where the epithet is perhaps intended to correct the natural association of cheerfulness connected with the noun. θήη, MSS.; θείη, Turn.

343. παιών is explained by Suidas, ὕμνος εὐχαριστήριος, and is supported by the Homeric παιήων, though παιάν is doubtless the more usual. With the sense comp. Eur. *El.* 691, where Electra tells Orestes that if he returns successful, ὀλολύζεται πᾶν δῶμα. μελάθροισ ἐν βασιλείοις to be constructed with παιών.

344. The primary notion intended to be conveyed by νεοκράτα is merely νέον, the remainder of the compound having reference to the phrase κίρνασθαι φιλίαν (again alluded to in *Ag.* 798, ὕδαρεῖ φιλότῃ), for which see Porson, on Eur. *Med.* 138; *Etyim.* M. p. 537. 47, καὶ νεοκράτας σπονδὰς Αἰσχύλος τὰς νεωστὶ ἐκχυθείσας. κομίζει, MSS., κομίσειεν, Porson. The loss of the two last letters doubtless occasioned the corruption. κομίζειν of welcoming a stranger. Wordsworth comp. Eur. *Hipp.* 1066, ξένους κομίζων. See also below, v. 683.

345—353. Or. 'Hadst thou but fallen in battle at Troy, my father, thou wouldst have left an inheritance of glory, and we might have rejoiced in thy foreign tomb.'

345. The whole strophe (and indeed the following speech of the Chorus) forms a single sentence, εἰ γὰρ being followed, v. 349, by an apodosis, which in that and similar formulas for expressing a wish is generally left to be supplied. The sentiment, as Blomf. remarks, is from Hom. *Od.* 1. 236, foll. This strophe was first given to Orestes by Herm. *Obs. Critt.*

346. The Lycians are specified as being among the bravest allies of Troy, possibly also because Pandarus wounded Menelaus.

347. τέμνειν of a spear-wound, as in Hom. *Il.* 13. 501, where comp. the following lines. κατεναρίσθης, MSS., κατηναρίσθης, Herm., Porson.

348. λιπὼν εὐκλειαν like κλήδονας λιπὼν, v. 1043. δόμοισιν, MSS., δόμοισι, Turn.

350. τε κελεύθοις, MSS., τ' ἐν κελεύθοις, Well., for the metre. If this conjecture is correct, the sense would seem to be, 'having made the life of thy children a thing to be gazed on in the public ways,' or as the Schol. explains, ἐπιστρεπτόν, ὡς τοὺς ὑπαντῶντας ἐπιστρέφειν πρὸς θέαν

κτίσας πολύχωστον ἂν εἶχες
 τάφον διαποντίου γᾶς
 δώμασιν εὐφώρητον,

ΧΟ. φίλος φίλοισι τοῖς ἐκεῖ καλῶς θανούσι, ἄντ. β'. 354
 κατὰ χθονὸς ἐμπρέπων

ἡμῶν. Comp. the λόγων εὐκλεία, which Electra promises to her sister and herself as avengers of their father, Soph. *El.* 973—985. ἐπιστρεπτόν, *Supp.* 997. ἐπιστρεπτόν ἐν κελεύθοις will then be equiv. to δακτυλοδεικτόν. Otherwise we must read τ' ἂν with Bamb., connecting κελεύθοις (ways of life, as in Pind. *N.* 8. 60, Eur. *Herc. F.* 432, comp. by Butl. and Blomf.) with τέκνων, and both with ἐπιστρεπτόν, 'having made thy life a model for thy children's ways,' an image which seems scarcely so natural here, as Orestes and Electra are apt to dwell on the actual losses which they have sustained from their father's death. αἰῶνα, MSS., αἰῶ, H. L. Ahrens, for the metre's sake, referring to Bekker *Anecd.* 1. 363. 17. αἰῶ τὸν αἰῶνα κατ' ἀποκοπὴν Αἰσχύλος εἶπε.

351. κτίσας, MSS., κτίσας, Rob. There is nothing to decide the point, as the antistrophic word is lost; κτίσας, however, seems more likely, and in v. 370 we have another instance of an Ionic form introduced by mistake. πολύχωστον, high-heaped, not as the Schol., ὑπὸ πολλῶν κεχωσμένον. Kl. well comp. Hom. *Od.* 24. 80, foll., ἀμφ' αὐτοῖσι δ' ἔπειτα μέγαν καὶ ἀμύμονα τύμβον Χεύαμεν Ἀργείων ἱερὸς στρατὸς αἰχμητῶν . . . Ὡς κεν τηλεφανὴς ἐκ ποντοφῆν ἀνδράσιν εἴη. Such barrows are still to be seen in the Troad.

352. It is not clear whether γᾶς means the earth of which the mound would have been made, or merely the land where it would have stood. The

epithet διαποντίου makes rather for the latter view, while such passages as *Theb.* 950, γᾶς πλοῦτος, would support the former. The same doubt may be raised on *Ag.* 453, θήκας Ἰλιάδος γᾶς. διαποντίου, apparently because foreign burial was generally considered an evil. See Soph. *El.* 1136, foll., and perhaps *Æd. C.* 1713. διαποντιουγᾶς, Med. (F.), διαποντιου-τᾶς, Med. (H.), διαποντίουτας, Guelf., Rob., διαποντίου γᾶς. Turn.

353. δώμασιν εὐφώρητον is meant to contrast with πολύχωστον, 'huge as the tomb might have been, the house could well have borne its weight'—a sufficiently forced antithesis, according to modern notions, but exactly parallel to that in *Ag.* 441, where the handful of dust sent home in the urn is called βαρὺ ψῆγμα δυσδάκρυτον. With δώμασιν εὐφώρητον, comp. v. 841, φέρειν δόμοις Γένειτ' ἂν ἄχθος.

354—361. *Cho.* 'Aye, thou hadst reigned below among thy gallant friends, next in honour to the gods of the shades, even as in life thou wast a king of kings.'

354. Herm. first gave this speech to the Chorus. It is apparently a continuation of Orestes' speech, dilating on the regal honours which would have attended Agamemnon even after death—a natural topic for a band of captives, though rather at variance with the usual practice of the Chorus, which mostly represses instead of encouraging the vain grief of the mourners. φίλος φίλοισι, see on v. 359. τοῖς ἐκεῖ καλῶς θανούσι. Those

σεμνότιμος ἀνάκτωρ,

πρόπολός τε τῶν μεγίστων χθονίων ἐκεῖ τυράννων·

βασιλεὺς γὰρ ἦσθ', ὅφρ' ἔζης, μόριμον λάχος

[πιπλάντων 360

who died with him would have formed his retinue below. Kl. refers to Hom. *Od.* 11. 387., 24. 21, where Agamemnon appears surrounded by those who, according to the Homeric story, were slain with him by Ægisthus. Comp. *ib.* 24. 37, where the poet seems to speak of the death of Greeks and Trojans about the body of Achilles in battle as part of his dying honours.

356. ἀνάκτωρ and πρόπολος are apparently both to be taken with ἐμπρέπων, marking the two functions in which he was conspicuous. σεμνότιμος *Eum.* 833.

358. The meaning apparently is that Agamemnon has the honour of being the chosen attendant of Pluto and Proserpine, the powers of the shades. πρόπολος is strictly one who goes before, as ἀμφίπολος is one who accompanies. ἐκεῖ, a favourite euphemism for the regions below. Blomf. comp. *Soph. Aj.* 854, 1372, *El.* 358 (add *Ant.* 76), *Eur. Med.* 1069, *Hec.* 422, *Plato, Phædo*, § 9, in several of which passages it is opposed to ἐνθάδε.

360. It appears from *Strabo*, 15. 3 (3 p. 322), pointed out by Paley, that the funeral inscription of Darius was supposed to be φίλος ἦν φίλοισι: that of Cyrus, ἐνθάδ' ἐγὼ κείμει Kῦρος βασιλεὺς βασιλῶν. Recent discoveries have shown the story to be untrue, but we may safely assume it to have been believed in Greece, and its coincidence with the two parts of this passage, here and v. 354 above, is too remarkable to be dismissed as accidental, in the case of a writer like

Æsch., who refers repeatedly to Persian customs. (For the epitaph on Darius, comp. *Pers.* 648, ἡ φίλος ἀνὴρ, φίλος ὄχθος· φίλα γὰρ κέκευθεν ἦσθι, 674, ὦ πολὺκλαυτε φίλοισι θανών. Thus we must connect πιπλάντων with βασιλεὺς, after Butler and others, the general sense being 'for thou wast a king of kings.' This is not precisely the Homeric conception of Agamemnon's position (comp. however, *Il.* 2. 183—197); but it is the form which the conception took in later writers (*e.g.* *Sen. Ag.* 39, 'Rex ille regum, ductor Agamemnon ducum'), and Æsch. was sufficiently likely to give it currency, if not to originate it, as in his days the idea of sovereignty had become more or less associated with that of Oriental despotism, so that Agamemnon would appear to him a sort of reduced type of Xerxes (comp. *Pers.* 24, βασιλῆς βασιλέως ὑποχοι μεγάλου). See note on v. 57, and comp. *Ag.* 256, 7, with *Pers.* 1—7. The absence of the article before πιπλάντων is a logical rather than a grammatical defect, and as such may well be excused in poetry. (But for these considerations, it would be more natural with Heath to make βασιλεὺς—ἔζης parenthetical, and connect πιπλάντων with τυράννων, comparing with μόριμον λάχος, so understood, the account which the Furies give of their functions, *Eum.* 334 foll.) μόριμον (*Il.* 20. 302, equiv. to μόριμον) λάχος πιπλάντων κ.τ.λ. is a descriptive synonyme for kings—the Æschylean version, as it were, of διοτρέφεις βασιλῆες. ἦς, MSS., ἦσθ',

χεροῖν πεισίβροτόν τε βάκτρον.

ΗΛ. μηδ' ὑπὸ Τρωΐας

τείχεσι φθίμενος, πάτερ,

μετ' ἄλλω δουρικμητι λαῶ

παρὰ Σκαμάνδρου πόρον τεθάφθαι,

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Abresch, which has been restored as the Attic form by various critics to the few passages in the dramatists where $\eta\varsigma$ was formerly read. Well. collects other instances where Θ has been omitted before $\omicron$ in MSS. or early editions, *Eum.* 376, 686, 798, *Theb.* 5, *Pers.* 322. The Med. originally had $\eta\gamma$, which Rob. found in his MS., and Kl. and Herm. adopt, the latter reading $\xi\gamma\eta$. There seems nothing to warrant the change to the third person, as though the speaker is changed, the sentence is grammatically part of that begun v. 345. $\delta\phi\rho\alpha$ $\xi\gamma\eta\varsigma$, MSS., $\delta\phi\rho'$ $\xi\gamma\eta\varsigma$, Pauw, $\pi\mu\pi\lambda\acute{\alpha}\nu\tau\omega\upsilon\upsilon$, MSS., $\pi\iota\pi\lambda\acute{\alpha}\nu\tau\omega\upsilon\upsilon$, Heath.

361. $\pi\iota\sigma\acute{\iota}\mu\beta\rho\omicron\tau\omicron\upsilon$ or $\pi\epsilon\iota\sigma\acute{\iota}\mu\beta\rho\omicron\tau\omicron\upsilon$, MSS. $\pi\epsilon\iota\sigma\acute{\iota}\beta\rho\omicron\tau\omicron\upsilon$, Pauw. $\lambda\acute{\alpha}\chi\omicron\varsigma$ $\beta\acute{\alpha}\kappa\tau\rho\omicron\nu\tau\epsilon$ may possibly be a hendiadys, as Scholefi. suggests: at any rate it may be said that the harshness of $\beta\acute{\alpha}\kappa\tau\rho\omicron\nu$ $\pi\iota\pi\lambda\acute{\alpha}\nu\tau\omega\upsilon\upsilon$ is mitigated by $\lambda\acute{\alpha}\chi\omicron\varsigma$ preceding. Kl. wellcomp. *Soph. Œd. C.* 449, $\theta\rho\acute{\omicron}\nu\omicron\upsilon\varsigma$ καὶ $\sigma\kappa\acute{\eta}\pi\tau\rho\alpha$ $\kappa\rho\alpha\iota\iota\upsilon\epsilon\iota\upsilon$. (To change the text is only to obliterate a characteristic expression.) The sceptre or staff is the symbol of royalty in *Æsch.* as in Homer. Kl. refers to *Eum.* 626, $\delta\iota\omicron\sigma\delta\acute{\omicron}\tau\omicron\iota\varsigma$ $\sigma\kappa\acute{\eta}\pi\tau\rho\iota\sigma\iota$ $\tau\iota\mu\alpha\lambda\phi\acute{\omicron}\mu\epsilon\nu\omicron\nu$, *Pers.* 764, $\xi\chi\omicron\upsilon\tau\alpha$ $\sigma\kappa\acute{\eta}\pi\tau\rho\omicron\nu$ $\epsilon\acute{\upsilon}\theta\upsilon\nu\tau\acute{\eta}\rho\iota\omicron\nu$, the former of which illustrates $\mu\acute{\omicron}\rho\iota\mu\omicron\nu$ $\lambda\acute{\alpha}\chi\omicron\varsigma$, the latter $\pi\epsilon\iota\sigma\acute{\iota}\beta\rho\omicron\tau\omicron\nu$ $\beta\acute{\alpha}\kappa\tau\rho\omicron\nu$, of a sceptre, *Ag.* 202.

362-371. *El.* 'No! I would not have had my father buried in the crowd at Troy. A death like his ought rather to have happened to his

murderers, and that not under our eyes, but far away.'

362. *Τρωΐας*, the lengthened form, occurs also in *Pind. N.* 3. 60, quoted by Kl.

363. $\tau\epsilon\acute{\iota}\chi\epsilon\sigma\sigma\iota$, MSS. $\tau\epsilon\acute{\iota}\chi\epsilon\sigma\iota$, Heath.

364. $\acute{\alpha}\lambda\lambda\omega\upsilon\upsilon$, MSS. $\acute{\alpha}\lambda\lambda\omega$, Stanley. $\delta\omicron\upsilon\rho\iota\kappa\mu\acute{\eta}\tau\iota$, MSS. $\delta\omicron\upsilon\rho\iota\kappa\mu\acute{\eta}\tau\iota$, Blomfi.

365. $\tau\acute{\epsilon}\theta\alpha\psi\alpha\iota$, MSS. $\tau\epsilon\theta\acute{\alpha}\phi\theta\alpha\iota$, H. L. Ahrens, confirmed by the Schol., $\lambda\epsilon\acute{\iota}\pi\epsilon\iota$ $\tau\acute{\omicron}$ $\acute{\omega}\phi\epsilon\iota\lambda\epsilon\varsigma$. See on v. 307. The construction of the nom. with the inf. in the sense of a wish, is not common. Jelf, § 671, e, refers to *Hom. Od.* 7. 311 foll., 24. 375 foll., *Eur. Hel.* 262. There, however, the speaker is wishing for something for himself, which would account for the nom.; but it is not easy to do so here, and in the next verse, where the noms. are in the 2nd and 3rd persons respectively. Still, whatever may be the rationale of the construction, there seems no doubt about the text, as it stands with Ahrens' correction. Hermann's insertion of $\acute{\epsilon}\pi\epsilon\rho\omega\sigma\omicron$ is very improbable, as requiring a further change here, and in the strophe. The Schol. has perceived the sense, and the psychological truth of the speech: $\gamma\upsilon\upsilon\alpha\iota\kappa\iota\kappa\acute{\omega}\varsigma$ οὐδὲ $\tau\acute{\omicron}\upsilon\tau\omega$ $\acute{\alpha}\rho\epsilon\sigma\kappa\epsilon\tau\alpha\iota$, ἀλλὰ $\tau\acute{\omega}$ $\mu\eta\delta\acute{\epsilon}$ $\tau\eta\eta$ $\acute{\alpha}\rho\chi\acute{\eta}\nu$ $\acute{\alpha}\nu\eta\rho\eta\sigma\theta\alpha\iota$. Electra rejects the consolation derivable from a glorious death, like Cassandra, *Ag.* 1305, speaking slightly of the interment among his friends, which Orestes and the

πάρος δ' οἱ κτανόντες νιν οὕτω δαμῆναι
 ~ - θανατηφόρον αἶσαν
 πρόσω τινὰ πυνθάνεσθαι .
 τῶνδε πόνων ἄπειρον.

370

ΧΟ. ταῦτα μὲν, ὦ παῖ, κρείσσονα χρυσοῦ,

Chorus value, and wishes rather that the murderers had been the sufferers.

367. οὕτως, MSS. οὕτω, Porson. There is the same ambiguity about *πάρος* as about our word *sooner*, expressing either that the thing would have been preferable, or that it should have happened first. Electra thinks less of addressing her father than of framing her wish, and so passes in speaking of him from the second to the third person.

368. *θανατηφόρον αἶσαν* seems to be constructed with *δαμῆναι* as a cogn. acc. rather than with *πυνθάνεσθαι*. It is not, however, easy to decide, as a word of the quantity of an iambus has dropped out at the beginning of the line, and its recovery might possibly alter the sense and construction. Perhaps, however, a clue to it is to be found in a gloss attached to the previous verse in the Med. MS. *τοῖς ἐκείνων*, which seems to be an explanation of some lost word, as there is no dat. pl. to which it can refer. *φίλοις*, which would be constructed with *δαμῆναι*, like *δάμη* 'Ἐκτορι δίδω, Hom. *Il.* 20. 103, would suit the general sense sufficiently well, defining the meaning of *οὕτω* (compare the prayer of Ajax, Soph. *Aj.* 841), at the same time that the Schol. might think himself bound to explain that the friends spoken of were not Electra's, but the murderers'.

369. *πρόσω*, MSS. *πρόσω*, Herm. Electra seems to wish that they had received the news of their enemies'

death from a distance, partly because distance had been already mentioned by Orestes (v. 352, note) in his wish, to which hers is parallel, partly in order to contrast the effects of such an event as strongly as possible with the impression produced by her father's murder, which happened almost before her eyes. This wish the Chorus would naturally rebuke as wild and visionary, reminding her that if her enemies are to fall, she must not be absent but present, not passive but active. Accordingly their own prayer is that when the deed is done they may be there. *πυνθάνεσθαι* constructed like *μαθεῖν*, *Pers.* 247, *Ag.* 1135.

371-378. *Cho.* 'This is mere wishing for impossible happiness, easy and valueless. However, the prayer is doing its work, they have unearthly friends stirring, while their enemies have none; it is the children's victory.'

371. Gold, as the most precious metal (*Pind. O.*, 1. 1, referred to by Kl.), was the symbol with the Greeks for the highest happiness, as the golden age shows. Stanley quotes *Aristot. Hymn. in Hermiam.*, *χρυσοῦ τε κρέσσω καὶ γονέων*, and a similar expression from *Catull.*, 107. 3, 'carior auro.'

372. For the traditional felicity of the Hyperboreans, Blomf. refers to *Pind. P.* 10. 47, and to Spanheim on *Callim. H. Del.* 281. The hiatus is paralleled by Butler from *Pers.* 39, 52, 542.

μεγάλης δὲ τύχης καὶ ὑπερβορέου
 μείζονα φωνεῖς· δύνασαι γάρ.
 ἀλλὰ διπλῆς γὰρ τῆσδε μαράγνης
 δούπος ἰκνεῖται· τῶν μὲν ἀρωγοὶ

375

373. φωνεῖ ὁ δυνᾶσαι, or φωνεῖ ὀδυνᾶσαι, MSS. φωνεῖς· ὀδυνᾶσαι, Turn. φωνεῖς· δύνασαι, Herm. The final c had been mistaken for o. οὐ δύνασαι had been proposed long before by Jacob ap. Stanley. δύνασαι was read by the Schol. whose gloss is ῥάδιον γὰρ τὸ εὐχεσθαι. Bamb. comp. Hom. *Od.* 5. 27, Τηλέμαχον δὲ σὺ πέμψον ἐπισταμένως, δύνασαι γάρ, Virgil's 'namque potes.' Wordsworth, who perhaps hit on the conjecture independently, as Emper did, refers to Mitscherlich on Hor. 1 *Od.* 28. 28.

374. The Chorus reassure themselves by the thought, already expressed in a somewhat different form, v. 324 foll., that the dirge has a virtue of its own, and that being well set on foot, it is already beginning to have its effect in rousing the avengers below. Comp. vv. 463—5. διπλῆς then is parallel to ἀμφιλαφῆς παραχθείς, v. 331, the Chorus feeling that two are likely to do the work more zealously and present a more grievous complaint (comp. v. 335) than one. The prayer, having the nature of a reproach, is compared to a scourge, like Clytæmnestra's upbraidings of the Furies in *Eum.* 135, 6, 155-161. μαράγνης, Med. (H.) Guelf. μαράγνης, Med. (F.) Rob. Turn. read μαράνης, but the form μάραγμα is supported by Photius, by Plato Com. ap. Poll. 9. 56, and by *Rhes.* 817. For the image of a double scourge comp. *Ag.* 642. (This interpretation, which is due to Müller, is far preferable to the common one, sanctioned by the

Schol., which makes the διπλῆ μάραγμα a double calamity, supposed to be described in the following lines. There would be no point, as Bamb. remarks, in saying that the protectors of the children are dead, as but for the murder they would have required no protection: nor again can it be naturally called a calamity that the hands of the rulers are unholy: while it is equally hard to see how the children can be said in such a context to bear the heavier part of the affliction. In short, the explanation breaks down in almost every part. Paley's interpretation (on *Supp.* 827 ed. 2) of διπλῆ μάραγμα of the κομμοῖς, the beating of the breast with both hands, is ingenious, but rather fanciful.)

375. ἰκνεῖται. Abresch comp. v. 380, and *Theb.* 563, ἰκνεῖται λόγος διὰ στήθεων. In what follows, the sense seems to be that while on the one side help is stirring below, on the other there can be no similar reinforcement, as the hands of Clytæmnestra and Ægis thus are blood-stained, so that they cannot deprecate vengeance, but rather provoke it: and thus the victory remains with the children. The language of this line is well illustrated by Orestes' speech, *Eum.* 598, πέποιθ', ἀρωγὰς δ' ἐκ τάφου πέμπει πατήρ, though the succour brought there is on the day of trial, while here it is for the encounter with the usurpers, as in vv. 460, 477, 497 foll. (where the word παῖσιν is also used), 725. Comp. also Soph. *El.* 453, γῆθεν εὐμενῇ Ἥμιν ἀρωγὸν αὐτὸν εἰς ἐχθροὺς μολεῖν.

κατὰ γῆς ἤδη· τῶν δὲ κρατούντων
 χέρες οὐχ ὅσαι στυγερῶν τούτων·
 παισὶ δὲ μᾶλλον γεγένηται.

ΗΛ. τοῦτο διαμπερές οὓς ἴκεθ' ἅπερ τε βέλος. στρ. δ'. 380
 Ζεῦ Ζεῦ, κάτωθεν ἀμπέμπων
 ὑστερόποινον ἄταν
 βροτῶν τλάμονι καὶ πανούργῳ
 χειρί, τοκεῦσι δ' ὁμῶς τελεῖται.

377. With χέρες οὐχ ὅσαι comp. *Eum.* 313 foll., where χείρας προνέμειν may perhaps be understood of putting forward hands in prayer (comp. *Theb.* 699-701, which would be precisely parallel to such an interpretation of the passage), and at any rate the contrast between καθαρὰς χείρας προνέμειν and χείρας φονίας ἐπικρύπτειν is strong and marked. So in *Ag.* 776, σὺν πίνῳ χερῶν is contrasted with ὅσια. στυγερῶν τούτων is added after the mention of the rulers, apparently to relieve the feeling of the Chorus, like the curse similarly introduced, v. 267.

378. This line apparently sums up the result of the contest, as augured by the presumed disposition of the powers below. *παισὶ* is emphatic, as it is their taking up of their duty as children which ensures them support, and consequently victory. *μᾶλλον γεγένηται* I would understand of success, after the analogy of *πλέον ἔχειν* or *φέρεισθαι*, though I know of no similar use of the word. Compare the parallel pointed out on v. 384.

380-384. *El.* 'That saying thrilled through me. Avenging Zeus! it is the parents' retribution.'

380. Electra, thus recalled from her day-dreams, is penetrated with the thought presented to her that all the while the gods are working, and that

the crisis is approaching. *ὡς*, MSS. *οὓς*, Schütz. *ἴκετο*, MSS. *ἴκεθ'*, Pauw. With *ἅπερ τε*. Wordsworth well comp. *Soph. Ant.* 653. *πύσας ὡσεὶ τε δυσμενῇ μέθεσ*. *ὥστε* might have stood there, as *ἄτε* here, and the substitution of *ὡσεὶ* for *ὡς* in the one case and of *ἅπερ* for *ἄ* in the other makes no difference in the propriety of using *τε*. The speech is given to Electra by Rob., there being no prefix in the MSS.

382. Comp. *Ag.* 58, *ὑστερόποινον Πέμπει παραβᾶσιν Ἐρινόν*. 'Sending vengeance on the hand of the murderer' is rather a strange expression, though there may be a notion of the hand as the recipient of a payment, no less than as an agent in crime. Rob. makes Electra's speech end at βέλος, giving Ζεῦ Ζεῦ to Orestes. The present arrangement was first suggested by Stanley.

383. *τλάμονι*, MSS. *τλάμονι*, Dind. Herm. For the use of the word comp. v. 596.

384. There is apparently an aposiopesis, Electra stopping in what was probably a prayer for vengeance to contemplate the last words uttered by the Chorus, and being thus led to view the crisis in a new aspect. It can scarcely be doubted that there is an intentional correspondence between the wording of the latter part of the

ΧΟ. ἐφθυμνῆσαι γένοιτό μοι πευκάεντ' ὄλολυγμόν ἀνδρός
 θεινομένου, γυναικός τ' [στρ. ε'. 385
 ὀλλυμένας· τί γὰρ κεύθω φρενὸς οἶον ἔμπας

present line, and that of v. 378, 'the children have the advantage,' and 'the parents get their due.' ὁμῶς was long ago proposed by Stephens for *δμως*, and seems to have been read by the Schol., whose words are ἵνα τὸ ὅμοιον καλῖσον τῷ πατρὶ μου φυλαχθῇ. τοκεῦσι then will be Clytemnestra, who is spoken of in the plural again, v. 419. τελείται of vengeance, as in vv. 284, 310. ὁμῶς τελείται will thus be parallel to τίνειν ὁμοῦ, *Ag.* 1325, the adverb in each case having the force of a cognate accusative. The order is emphatic in itself, independently of its exact correspondence to that of v. 378. τοκεῦσι was suggested by παισί as its correlative (though παισί in the mind of the Chorus seemed to denote the relation to the father rather than to the mother), and it is the prominent point on which Electra fixes her regard. The speech of the Chorus is present to her throughout: it inspires the imprecation which she is beginning to utter, and it suggests the conclusion with which she interrupts herself. This explanation has at any rate the advantage of giving a distinct significance to a form of expression, the peculiarity of which has led most of the commentators to suspect some error.

385-394. *Cho.* 'May I raise the sacrificial shout for both our tyrants! Why need I check the hatred which struggles for expression?'

385. πευκάεντ' (Herm. for the MSS. πευκήεντ') ὄλολυγμόν seems rightly understood by Kl. as a pitchy or pinewood shout, i. e., a shout over the pinewood fire of the sacrifice.

The Chorus apparently conceives of the usurpers as victims about to be slain over the fire, the moment of slaughter being the signal for the shout. See Hom. *Od.* 3. 450, *Ag.* 1118, Eur. *Or.* 1137, cited by Peile, and comp. v. 268 above, where κηκίδι πισσῆρει φλογός illustrates πευκάεντ' here, and suggests that Æsch. may have wished by a single epithet to recall a picture which he had already given more fully, the shout being represented as rising through the pitchy vapour of the flame. This, though harsh, seems better than the old interpretation *bitter*, or Paley's *piercing*, which are inconsistent with the general meaning of the word, and perhaps less appropriate in themselves. The metre presents an apparent difficulty, as compared with that of the antistrophe: Seidler, however (*De Vers. Dochm.* p. 45), seems to think it admissible, though Herm. and Dind. alter the text.

387. Comp. *Ag.* 1318, 9, ὅταν γυνὴ γυναικὸς ἀντ' ἐμοῦ θάνῃ, Ἀνὴρ τε δυσδάμαρτος ἀντ' ἀνδρὸς πέσῃ.

389. θέλον, MSS. οἶον, Herm. οἶον is constructed adverbially with ποτᾶται, which with the rest of the sentence forms the object of κεύθω. φρενὸς is the local genitive, like *καρδίας*, v. 183. ἔμπας apparently = ὁμως, as in *Prom.* 48, 187. 'Why should I hide, how, do what I will, there keeps fluttering at my breast,' &c. κεύθω is the conj. With τί γὰρ κεύθω comp. v. 102, note. (H. L. Ahrens' τί γὰρ κεύθω φρενὸς ἴβν; ἔμπας κ. τ. λ., is very plausible, and would in some respects suit the passage better than Hermann's conj.,

ποτᾶται, πάροιθεν δὲ πρῶρας
 δριμύς ἄηται καρδίας
 θυμός, ἔγκοτον στύγος;

390

OP. καὶ πότ' ἂν ἀμφιθαλῆς Ζεὺς ἐπὶ χεῖρα βάλοι,
 φεῦ φεῦ, κάρανα δαΐζας;
 πιστὰ γένοιτο χώρα.

[ἀντ. δ. 395

κεῦθω φρενὸς ἰὼν answering to φρενῶν στύγος κρατούση, v. 81; but the departure from the MSS. is greater, unless we suppose ΘΕ to be simply OC repeated (see Cobet. *Variæ Lectiones*, pp. 7 foll.), and the longer sentence is perhaps more Æschylean.)

390. Kl. comp. *Ag.* 976, δέσμα προστατήριον καρδίας τερασκόπου ποτᾶται. ποτᾶται here introduces the metaphor of the wind.

391. καρδίας, MSS. κραδίας, Blomf. δριμύς qualifies ἄηται. For the image Kl. cites *Il.* 21. 386, δίχα δὲ σφιν ἐνὶ φρεσὶ θυμὸς ἄητο, which Æsch. may have had in view, though in Hom. the verb seems to be passive, the mind being represented as blown hither and thither. The transition to the active sense is easy enough, as the wind may be spoken of either as an agent or as an effect. Comp. also *Ag.* 219, φρενὸς πνέων δυσσεβῇ τροπαίαν, and such expressions as θυμοῦ πνοαί, Eur. *Phæn.* 454. Whether κραδίας is local again, or connected with θυμός, is not clear. Wordsworth refers to Eur. *Med.* 587, καρδίας μέγαν χόλον, and to Soph. *Ant.* 1085, where it seems very doubtful whether καρδίας does not belong to τοξεύματα.

392. στύγος may be a cogn. acc. after ἄηται, but it is simpler to take it in app. with θυμός. στύγος, of the feeling, as in v. 81.

394-399. Or. 'When will the God of the orphan succour us, destroying the tyrants, and setting the city free?

I ask for my right, and call on the powers below to hear me.'

394. Herm. first gave this speech to Orestes. καὶ πότ' ἂν βάλοι, a wish expressed in the form of a question, like τίς ἂν μῶλοι, *Ag.* 1449. In this sense the use of καὶ (see on v. 528) is very uncommon, but there can hardly be a doubt of the meaning here, though Bamb. understands the question as an objection, 'how can the giver of life be likely to inflict death? It is from the powers of the grave we must look for aid.' Perhaps καὶ πῶς, *Ag.* 1198, may also denote a wish, as Herm. and Donaldson think, but there is nothing there to render it necessary, either in the context, where πῆγμα γενναίως παγέν may mean 'however firm its fixture,' or in the language, as ἂν frequently follows πῶς or τίς rather than the verb where there is no wish, e. g., *Pers.* 788, *Supp.* 336, 389, 590. ἀμφιθαλῆς. ἐπ' ἀμφοτέροις τοῖς γονεῦσι θάλλων ἢ ἐφ' ᾧ ἀμφοτέροι θάλλουσιν οἱ γονεῖς. Hesych. the Latin *patrimus et matrimus*. Hence Butler well explains it of Zeus, as standing to Orestes and Electra in the place of both their parents. ἐπὶ χεῖρα βάλοι. Wordsworth comp. Callim. *Ep.* 2. 6, ἧσιν ὁ πάντων Ἀρπακτὴρ Ἀΐδης οὐκ ἐπὶ χεῖρα βαλεῖ.

396. φεῦ in a wish, above v. 195, *Ag.* 1449. κάρανα, the heads of Clytemnestra and Ægisthus. Kl. comp. Hom. *Il.* 11. 158, 500, and v. 1047 of this play, which is peculiarly pa-

δίκαν δ' ἐξ ἀδίκων ἀπαιτῶ.

κλῦτε δὲ Γᾶ χθονίων τε τιμαί.

ΧΟ. ἀλλὰ νόμος μὲν φονίας σταγόνας

400

χυμένας ἐς πέδον ἄλλο προσαιτεῖν

αἷμα. βοᾷ γὰρ λοιγὸς Ἑρινὺν

παρὰ τῶν πρότερον φθιμένων ἄτην

ἐτέραν ἐπάγουσαν ἐπ' ἄτη.

ΗΛ. ποῖ ποῖ δὴ νερτέρων τυραννίδες;

στρ. 5'.

405

rallel, as the cutting off of the heads of the tyrants is connected there as here with the restoration of freedom. βάλοι δαΐξας = βάλοι καὶ δαΐξοι. δαΐξας, with a long antep., as in Hom. *Il.* 11. 497 (quoted by Herm.).

397. 'May the country feel confidence again,' instead of that fear which (v. 57) succeeded the natural awe inspired by rightful authority. ἀπιστία, the want of confidence between ruler and ruled, is the vice of tyranny, *Prom.* 224, 5. For Orestes' wish to deliver his country, see v. 302. πίστά is used for confidence, Hom. *Od.* 11. 456, which however is not, as Herm. thinks, otherwise parallel to this passage.

398. The old interpretation of ἐξ ἀδίκων, 'from the unjust,' seems more natural than Scholefield's, 'after injustice.' ἐκ is frequently used where we might have expected some other preposition, as ἐξ ἐμοῦ ὠφελημένος, *Prom.* 221, ἐκ θεῶν δοθέντα, *Eum.* 392.

399. ταχθονίων τετιμαί, Med., the last word corrected into τετιμέναι. Γᾶ χθονίων τε τιμαί, H. L. Ahrens and Franz. Bothe had already conjectured τι τιμαί. Comp. *Pers.* 640, Γᾶ τε καὶ ἄλλοι χθονίων ἀγεμόνες. τιμαί, of potentates or officials (Περσονόμον τιμῆς μεγάλης, *Pers.* 919) like τυραννίδες, v. 405, ἀρχαί, *Ag.* 124, Milton's 'Thrones, Dominations, Princedoms, Virtues, Powers.'

400—404. Ch. 'Blood will have blood. Murder calls for a Fury, who comes with other plagues from bygone generations of crime.'

400. ἀλλ' ἄνομος, MSS. ἀλλὰ νόμος, Turn. νόμος, vv. 93, 151. For the sentiment comp. vv. 64, 5.

402. λοιγὸν Ἑρινός, MSS. λοιγὸς Ἑρινόν, Schütz. λοιγός, slaughter, as in *Supp.* 680, ἀνδροκμῆς λοιγός. Æsch. as it were explains the supernatural process. The murder calls for an avenging Fury, and she, when she comes, does not come alone.

403. προτέρων, MSS. πρότερον, Porson. Not only the present deed of blood, but other crimes done by ancestors in former generations are had in remembrance, and produce a new plague, ἄτην ἐτέραν ἐπ' ἄτη. For a similar notion of the revival by a new crime of old offences, which might else have been forgotten, comp. *Ag.* 345 foll., and for the belief that men suffered for the crimes of former generations, comp. *Ag.* 1338, *Eum.* 934. Agamemnon's own death is represented as being theologically the mixed result of several causes, the old crimes of the house of Atreus combining with the sacrifice of Iphigenia, and the slaughters in the Trojan war.

405—409. El. 'Where are the powers below? Look, mighty Furies, on the remnant of the Atridae forlorn

ἴδετε πολυκρατεῖς Ἀραί φθειμένων,
 ἴδεσθ' Ἀτρειδᾶν τὰ λοιπ' ἀμηχάνως
 ἔχοντα καὶ δωμάτων
 ἄτιμα. πᾶ τίς τράποιτ' ἄν, ὦ Ζεῦ;

ΧΟ. πέπαλται δ' αὐτέ μοι φίλον κέαρ τόνδε κλύουσιν
 καὶ τότε μὲν δύσελπις,

[οἶκτον. ἀντ. ε'. 410

and homeless! Whither shall we turn?

405. This speech was given by Herm. to Electra, having been before generally assigned to the Chorus. For ποῖ ποῖ Herm. would read τί ποῖ for the metre: Bamb., however, observes that there are other instances where the anacrusis of the antispast is lengthened, and the reading of the MSS. is preferable in point of sense. ποῖ without a verb, as in v. 882.

406. Αῤαί are the Furies, *Eum.* 417 (Müller *Diss.*, § 77), so that with πολυκρατεῖς we may comp. *Theb.* 977, μέλαιν' Ἐρινύς, ἥ μεγασθενὴς τις εἶ, with Ἀραί φθειμένων, *ib.* 832, ὦ μέλαινα καὶ τελεία γένεος Οἰδίου τ' Ἀρά. φθειμένων, the reading of the MSS. is perhaps a vox nihili (though ἀποφθείσθω is read by Heyne, *Hom. Il.* 8. 429), which has probably supplanted the true word, answering to τεκομένων, v. 419. It seems useless to attempt to restore it by conjecture, which becomes mere guesswork: H. L. Ahrens' φθινομένων perhaps has most external probability, but the existence of a passive φθίνομαι is doubtful.

407. τὰ λοιπὰ rather than τοὺς λοιπούς, from a sort of self-contempt, 'all that remains of the Atridæ.'

409. With the language of δωμάτων ἄτιμα comp. *Theb.* 1024, where, as here, the sense is quasi-political, referring to the position of an ἄτιμος, and so perhaps *Soph. El.* 1214, οὕτως ἄτιμός εἰμι τοῦ τενηγκότος; 'Am I so

utterly without franchise in the dead?' With the sense comp. *vv.* 127, 132, &c. πᾶ τίς τράποιτ' ἄν seems said in impatience and distrust of the gods below.

410—417. *Ch.* 'My heart throbs as I listen—at one time with fear, at another with hope.'

410. The right assignment is again due to Herm. Rob. had given this antistrophe to Electra. πεπάλαται, MSS. πέπαλται, Turn. αὐτε, referring to the sympathy which the Chorus had expressed before, going along with the performance of the κομμός. See v. 374. φίλον, v. 110, note. Blomf. comp. *Supp.* 785, κελανόχρως δὲ πάλλεται μου καρδία. κλύουσιν, the acc. where we should have expected the dat., as in *Pers.* 913 (where ἐμοί need not be read, being understood from ἐμῶν), *Soph. El.* 479 (apparently imitated from this passage). To explain the anomaly it is only necessary to recollect that the power of cases is not created by the words which in common parlance are said to govern them. κλύουσιν is in the acc., because it stands in the mind of the writer for the object of the sentence, though he has not completed the grammatical construction. οἶκτον, a piteous cry, *Supp.* 51.

412. With the general language of the rest of the speech Wordsworth well comp. *Ag.* 100, 104. The verb is omitted after δύσελπις, though there is no personal pronoun, as in *Eur. Med.* 612, *Hel.* 1523.

σπλάγχνα δέ μου κελαινοῦται πρὸς ἔπος κλυούσα.
 ὅταν δ' αὐτ' ἐπ' ἀλκᾶς ἐπάρη
 — ὦ, ἀπέστασεν ἄχος

415

ἥ πρὸς τὸ φανεῖσθαι μοι καλῶς.

ΟΡ. τί δ' ἂν φάντες τύχοιμεν, ἢ τάπερ ἀντ. 5'.
 πάθομεν ἄχα πρὸς γε τῶν τεκομένων;
 πάρεστι σαίνειν, τὰ δ' οὔτι θέλγεται

420

414. σπλάγχνα, of the larger organs of the body, as explained by Paley on *Ag.* 995, where it answers to *κέαρ*. The image of the darkening of the heart, as the effect of fear, recurs again, *Supp.* 785, quoted above, *Pers.* 115. In Homer it is the effect of rage, *Il.* 1. 103. *μον*, the MSS. reading, need not be changed, as *Æsch.* seems to have imitated the Homeric construction of a part. in the dat. after a pronoun in the gen. (*Il.* 10. 188, 14. 141) for which see Jelf, §§ 710, obs., 712, obs. 1. πρὸς ἔπος in answer to the word, as in *ἔπος πρὸς ἔπος*, *Eum.* 586. Wordsworth connects it with *κλυούσα*, but the instances of *βλέπειν*, or *ὁρᾶν πρὸς τι*, to which he refers, do not seem parallel.

415. ἐπαλκῆς θοαρέ, MSS. ἐπ' ἀλκῆς, Blomf. (ἀλκᾶς, Franz). ἐπάρη, Paley, who supposes ΕΙ' to have been corrupted into ΘΡ. The restoration confirms and is confirmed by Blomfield's suggestion that the missing trochee at the beginning of the next line was originally ἐλπίς, a word exactly fitting the context (comp. *Ag.* 102, which is a repetition of v. 416 in other words), and well suited to ἐπαίρειν. Possibly μ' may have dropped out after ἐπάρη.

417. πρὸς τὸ φανεῖσθαι μοι καλῶς gives no very clear sense, and does not suit the metre. None of the corrections that have been proposed are

satisfactory. πρὸς τὸ φαμῖσαι καλῶς (φαμῖσας' ἐμοὶ καλῶς H. L. Ahrens) might be suggested, as requiring us to believe little more than that μοι has been interpolated; but probably the true reading has been hopelessly obliterated, as the words as they stand bear marks rather of tampering than of ordinary corruption.

418—422. Or. 'What can we talk of but our wrongs? Our mother shall find the nature she gave us as implacable as hers.'

418. πάντες, MSS. φάντες, Bothe, Bamb. τύχοιμεν ἂν, MSS. τύχοιμεν, Herm. The language resembles v. 315. Herm. first assigned this to Orestes, who is beginning to feel that the execution of the vengeance depends on himself, while he naturally pleads his wrongs as a reason for expecting divine aid. Peile rightly removes the interrogation after τύχοιμεν, so as to connect ἢ with τί, which stands for τί ἄλλο. 'What should we be right in speaking of but,' &c.

419. ἀχθεα, MSS. ἄχα, Blomf. Lachm. The Schol. explains τὰ in the next line by τὰ ἀχη.

420. πάρεστι, like *licet* in Latin, seems here little more than a form of introducing a hypothesis, 'although one were to flatter.' σαίνειν is here to soften a harsh feeling by gentle suggestions, as in *Theb.* 383, 704 it means to soften a harsh fact by evasive

λύκος γὰρ ὥστ' ὠμόφρων
ἄσαντος ἐκ ματρός ἐστι θυμός.

ΧΟ. ἔκοψα κομμὸν Ἄριον ἐν τε Κισσίας στρ. ζ'.
νόμοις ἠλεμιστρίας,
ἀπρικτόπληκτα πολυπλάνητα δ' ἦν ἰδεῖν

425

conduct. The object of *σαίνειν* is *ἄχεια*, as is clear from the following words, τὰ δ' οὐτι θέλγεται. Strictly speaking it is not the wrong that is soothed, but the sense of wrong: hence in v. 422 *ἄχεια* is replaced by *θυμός*.

421. *λύκος ὠμόφρων* seems to be equivalent to *ὠμὴ λύκου φρήν*.

422. *ἐκ ματρός ἐστι* is to be understood nearly with Pauw, 'is derived from our mother,' agreeably to the common use of *ἐκ τινος εἶναι* for lineal descent. The sense then is at once appropriate and forcible. 'We cannot forgive her, for we are her true children, implacable as she is.'

423—428. *Cho.* 'I am beating myself in eastern fashion, with blow upon blow, till my head rings again.'

423. *Ἄρειον*, MSS. *Ἄριον*, Herm. H. L. Ahrens, after the Schol. *Περσικόν*. The Chorus is describing the actual *κομμός* which it is going through, much as in vv. 22 foll. Comp. *Supp.* 69 foll., 120, 1. *ἔκοψα* appears to come under Madvig, § 111, *Rem. b.* 'The first person of the aorist is sometimes applied to the expression of one's state of mind by words or gestures, occurring at the moment of speaking . . . So *ἐγέλασα*, *ἤνεσα*, *ἐπήνεσα*, *ἤσθην*, *ἔδεξιμην*, *ἀπέπτυσα*, &c., in the dramatic poets.' With the Arian *κομμός* and the Cissian dirge comp. *Pers.* 936, *κακομέλετον ἰὰν Μαρνανδονοῦ θρηνητῆρος πέμψω*, and with the Cissians in particular *ib.* 120, *καὶ τὸ Κισσιῶν πόλισμ' ἀντίδουπον ᾄσεται*. *εἶτε*, MSS. *ἐν τε*, Herm. *Κισσίας*,

MSS. *Κισσίας*, Rob. (This whole passage was completely misunderstood, owing to the corruption in the next line, for which Turn. introduced *νόμοισι πολεμιστρίας*, altering *ἔκοψα* into *ἔκοψε*, a change which seemed to agree with *Ἄρειον*, so that the thing described appeared to be Agamemnon's murder. Herm. and H. L. Ahrens discovered the truth independently of each other, the latter rightly giving the strophe to the Chorus. Peile and Bamb. first saw that the time described is not past, but present.)

424. *νομοισιλεμιστρίας*, MSS. *νόμοις ἠλεμιστρίας*, Herm., H. L. Ahrens, referring to Hesych. *ἠλεμιστρίας*, *θρηνητρίας*, doubtless from this very place. Comp. *Supp.* 115, *ἠ ἠ ἠλέμοισιν ἐμπρεπῇ ζῶσα γόοις με τιμῶ*, which seems to show that *η* should be retained even in lyrics. *ἐν νόμοις* is merely 'after the manner.' Wordsworth comp. *Eur. Or.* 1407, *φρηνγλοισι νόμοις*, *ib.* 1500, *προσκυνῶ σ' ἄναξ*, *νόμοισι βαρβάροισι προσπιτνών*.

425. *ἀπρικτοὶ πληκτὰ πολυπλάλκτα*, MSS. *ἀπρικτόπληκτα*, Scal. *πολυπλάνητα*, Lachm. Comp. *Pers.* 1056. *ἀπριγδ' ἀπριγδα μάλα γόεδνα*, from which Blomf. would read *ἀπριγδόπληκτα*, but the other form is supported by *ἀπρίξ*. *ἀπρίξ* means clenchingly, as in *Soph. Aj.* 310, *Creus.* fr. 327, referred to by Kl.; and so *ἀπριγδα*, *Pers. l. c.*, so that *ἀπρικτόπληκτα* as an epithet of *ὀρέγματα* would naturally mean 'striking clenchingly,' not 'striking ceaselessly.' With

ἐπασσυτεροτριβῇ τὰ χερὸς ὀρέγματα
 ἄνωθεν ἀνέκαθεν, κτύπῳ δ' ἐπιρροθεῖ
 κροτητὸν ἄμὸν καὶ πανάθλιον κάρα.

ΗΛ. ἰὼ ἰὼ δαῖα

στρ. ἦ.

πάντολμε μάτερ, δαΐαις ἐν ἐκφοραῖς
 ἄνευ πολιτᾶν ἄνακτ',
 ἄνευ δὲ πενθημάτων
 ἔτλας ἀνοίμωκτον ἄνδρα θάψαι.

430

πολυπλάνητα comp. Virg. A. 5. 435, 'erratique aures et tempore circum Crebra manus.' ἦν seems to be explained by ἔκοψα, the time just past being chosen instead of the present, not an unnatural thing in descriptive narration.

426. ἐπασσυτεροτριβῇ. Hesych. ἐπασσύτεροι· ἄλλοι ἐπ' ἄλλοις. The remainder of the compound is probably to be explained from the sense which appears in προστριβεῖν πληγὰς, as we might say 'one rub after another,' ὀρέγματα, stretching out the hands in giving a blow, as in Ag. 1111, which will illustrate it whether we retain ὀρεγομένα, or read ὀρέγματα with Herm.

427. ἄνωθεν and ἀνέκαθεν are not necessarily tautological, as the latter appears to add the notion of distance to that of height, 'longe a vertice,' ἐπιρροθεῖ, as in v. 468. Her head sounds in accord to the noise of the blows. The present here throws light on the previous use of the past, as the effect described would be perceptible when the rest of the action was over.

428. Of this line the Schol. says κωμωδεῖται ὡς διθυραμβῶδες. We should rather object to its simplicity, which makes it difficult to translate into poetical English: but the fault found may have been that the language was above the homeliness of the sub-

ject, as in the nurse's speech below. Butler more than once makes an apt remark that expressions in the tragedians can often be exactly rendered by vulgarisms of our own.

429—433. El. 'Wretched mother! A wretched burial thou gavest our father, with no retinue and no wailing.'

429. These lines belong to Electra, to whom they are given in the old editions. The description of the κομμός seems to suggest the thought of her father's actual funeral, which is moreover mentioned to incense Orestes. The omission of one of the interjections ἰὼ ἰὼ, as suggested by Well., would bring the metre into accordance with that of the antistrophe. It seems almost impossible to decide whether δαῖος here and in the next verse means *hostile* or *wretched*. Hermann's doctrine on Soph. Aj. 784, that the former sense is always marked by the retention of the Ionic form, applies only to the iambic dialogue of tragedy. If we adopt the former here, we may comp. δαΐαις ἐν ἐκφοραῖς with Soph. El. 444, ὥστε δυσμενής, which may be an imitation.

430. μῆτερ, MSS. μάτερ, Schütz.

431. So Clytæmnestra herself, Ag. 1553, καὶ καταθάψομεν Οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων.

433. ἔτλης, MSS. ἔτλας, Dind.

434—438. Or. 'It is a sad tale:

OP. τὸ πᾶν ἀτίμως ἔλεξας, οἴμοι.

στρ. θ'.

πατρὸς δ' ἀτίμωσιν ἄρα τίσει

435

ἔκατι μὲν δαιμόνων,

ἔκατι δ' ἀμᾶν χερῶν;

ἔπειτ' ἐγὼ νοσφίσας ὀλοίμαν.

XO. ἐμασχαλίσθη δέ γ' ὡς τόσ' εἰδῆς,

ἀντ. θ'.

but the gods and I will pay her: that done I would gladly die.'

434. Rob. first gave the speech to Orestes. ἀτίμως ἔλεξας follows the analogy of πῶς λέγεις, which is virtually equivalent to τί λέγεις, the manner of the action being regarded, as in certain cases it may be, as substantially the same with the object or result. This seems especially the case with verbs of speaking, hearing, thinking, and the like, *e. g.*, πῶς μάθω, v. 171 (note), κλύοντ' ἀληθῶς, *Ag.* 1244, and the common phrase πῶς δοκεῖς. See note on v. 384, ὁμῶς τελεῖται. Another mode of explanation might be suggested, that the adverb qualifies, not the verb, but something else in the sentence, expressed or understood; but though there are some instances in which this view may have been present to the writer, who, it must be remembered, wrote by instinct rather than by rule, it does not seem so generally applicable as that just given. Perhaps τὸ πᾶν may be adverbial, as has been suggested to me by Dr. Donaldson, who refers to *Ag.* 681, *Eum.* 891, for the use of ἐς τὸ πᾶν in connexion with another adverb.

435. For the question with ἄρα, see on v. 297. With ἀτίμωσιν τίσει comp. ἀτίμωσιν πρassoμένα, *Ag.* 700, τίσας ἄπερ ἦρξεν, *ib.* 1529.

436. ἔκατι δαιμόνων, v. 214.

438. νοσφίζειν here, as in v. 491, *Eum.* 211, and perhaps *Theb.* 982, is used absolutely for to kill. The notion

may be the same as that of ἀναιρεῖν, so that we need not explain it by supplying βίου. ἐλοίμαν, MSS. ὀλοίμαν, Turn., as the Schol. read. Peile comp. *Ag.* 1610, Blomf. *Eur. El.* 281, 663.

439—443. *Cho.* 'Aye, and he was maimed too, and his burial was like his death, that nothing might be wanting to make the horror complete and insupportable. Thus it was.'

439. H. L. Ahrens rightly gives these lines to the Chorus. They assist Electra in spurring on Orestes. ἐμασχαλίσθης, MSS. ἐμασχαλίσθη, Rob., and so the Schol. The fullest account of μασχαλισμός seems to be in Suidas, v. ἐμασχαλίσθη, quoted by Blomf. ἔθος ἦν τοῖς ἀρχαίοις, ὅποτε φονεύσειαν ἐξ ἐπιβουλῆς τινά, τὸ ἔργον ἀφοσιουμένοις, ἀκρωτηριάξιν τὸν νεκρόν, καὶ τῶν μορίων ὁρμαθὸν ποιήσαντας, κρημνάει κατὰ τοῦ τραχήλου, κατὰ τῶν μασχαλῶν διείροντας· ἀφ' οὗ δὴ καὶ μασχαλίσματα προσηγόρευσαν αὐτά. The Schol. on *Soph. El.* 445, where the same word occurs, doubtless an intentional imitation, gives as the reason for the act, διὰ τούτων ὥσπερ τὴν δύναμιν ἐκείνων ἀφαιρούμενοι, διὰ τὸ μὴ παθεῖν εἰς ὑστερόν τι δεινὸν παρ' ἐκείνων. Stanley refers to the description of Deiphobus, *Virg. A.* 6. 494. The parts cut off were also called ἀπάργματα or ἐξάργματα, *Apoll. Rh.* 4. 478. The Schol. here ingeniously though erroneously supposes the μασχαλισμός to be alluded to in vv. 441, 2, the object of Clyt.

ἔπρασσε δ' ἅπέρ νιν ὦδε θάπτει,
 μόρον κτίσαι μωμένα
 ἄφερτον αἰῶνι σῶ.
 κλύεις πατρώους δῦας ἀτίμους.

440

ΗΛ. λέγεις πατῶν μόρον ἐγὼ δ' ἀπεστάτουν ἀντ. ζ'. 444

being to prevent Or. from receiving help from his father in the struggle. This sense of the word *μασχαλίζω* seems to be conventional, as we have *μασχαλιστήρ*, *Prom.* 71, for a girth going under the armpits. *δὲ τωστο-στειδης*, MSS. *δέ γ' ὡς τόσ' εἰδῆς*, Kl. on the whole the best of the various similar corrections proposed, though *τόσ'* is hardly defended by *Soph. Trach.* 53, where *τόσον* should probably be *τὸ σόν*. 'That thou mayest know thus many things'—all the details. *ὡς ἂν εἰδῆς* is a common phrase in giving information, as in *Eur. Or.* 527, *Phæn.* 1011, *Aristoph. Plut.* 112, quoted by *Blomf.* on v. 1008 (1021).

440. No parallel instance has been quoted in illustration of this use of *πράσσω*, which is probably a rhetorical one, the thought being the same as in *Ag.* 1406, *ἔργον δικαίας τέκτονος*. *ἄπερ*, MSS. *ἄπερ*, Schütz. With the sense comp. vv. 429, 30.

441. *κτεῖναι*, MSS. *κτίσαι*, Stanley, and so probably the Schol., who has the words *δυστυχίαν μεγίστην κατασκεύαζουσα τῷ σῶ βίῳ*. Rob. has *θεῖναι*. *κτίζειν* is a favourite Æschylean word in this sense, which is nearly equivalent to *ποιεῖν*. Comp. vv. 351, 484, 1060, *Eum.* 17, 714, *Supp.* 140, 435, 635, *Pers.* 289. *μόρον* is Agamemnon's death, as in v. 444. With the expression *μόρον ἄφερτον* so understood, comp. v. 841, where the death of Orestes (*μόρος*) is called *ἄχθος φέρειν δόμοις*. *Ag.* 1600 is only a verbal parallel, as *μόρος* there means

sors, not *mors*. The general sense is that Clytæmnestra, so far from mitigating the cruelty of the blow, deliberately chose to aggravate it by burying her husband as ignominiously as she had slain him. The Chorus and Electra endeavour to prevent any accession of natural feeling in the mind of Orestes by representing all the exasperating circumstances of his mother's crime: and the insinuation here is, that it was contrived in detail with the intention of wounding *him* most effectually.

442. *ἄφερκτον*, MSS. *ἄφερτον*, Rob.

443. *κλύεις* at the end of a speech, implying that all is said, *Prom.* 683, *Ag.* 348 (where the later editors rightly restore it from one MS.). *κλύει*, MSS. *κλύεις*, Turn. *πατρώους*, MSS. *πατρώους*, Porson. *δυσατίμους*, MSS. *δύας ἀτίμους*, Stanley.

444—450. *El.* 'Meantime I was kept away from the burial, and left to weep in solitude. Think of this!'

444. This speech must belong to Electra, to whom the old editions give it, as the Chorus, having no importance beyond the present occasion, could not with any propriety be made to talk of the treatment to which they were subjected at the time of Agamemnon's murder, much less to urge it on Orestes as a special matter for resentment, v. 450. *λέγεις* is an expression of assent addressed to the Chorus. Comp. *Soph. Œd. T.* 1475, 6. There is a similar transition in *Eum.* 719, though *λέγεις* there is

ἄτιμος, οὐδὲν ἀξία,
 μυχοῦ δ' ἄφερκτος πολυσίνου κυνὸς δίκην
 ἔτοιμότερα γέλωτος ἀνέφερον λίβη,
 χέουσα πολὺδακρυ γόον κεκρυμμένη.
 τοιαῦτ' ἀκούων ἐν φρεσὶν — γράφου.

450

ΧΟ. δι' ὧτων δὲ συν-

ἀντ. ἡ'.

meant not to ratify the words of the last speaker, but rather to close the discussion. πατρώιον, MSS. πατρίων, Porson. ἀπεστάτων, from the murder and interment.

446. οὐδὲν ἄξιος is equivalent to οὐκ ἄξιος or ἀνάξιος.

447. We must either adopt Stanley's μυχῶ, with Herm. and Paley, or, as Mr. Shilleto has suggested to me, understand μυχοῦ, as the Schol. seems to have done, in a local sense as the place where Electra was shut up, like κατέκλυσαν Μακεδονίας Περδικαν, Thuc. 5. 83; ἐρκέων ἐγκεκλεισμένους, Soph. Aj. 1274, where see Lobeck's note (compare for a similar apparent ambiguity, Virg. E. 6. 35, 'discludere Nerea ponto.'). Electra was much more likely to be confined to the μυχός, the female part of the house, than excluded from it. At the same time there is nothing else in the *Choeph.* to show that in Æschylus' view Electra was kept in close confinement, as she is in the *Electra* of Sophocles. πολυσίνου is an epithet of κυνός, σίνος and its cognates being especially used of mischievous animals, Ag. 734, Hom. Il. 11. 481. Herm. defends the form, which Pors. changed into πολυσινούς, by Hippocrates' use of κακοσινώτερος, κακοσινώτατα, κυνὸς δίκην, Ag. 3. δίκην MSS., δίκην Dind.

448. ἀναφέρειν is used of heaving the breath, Hdt. 3. 102, Hippocr. περὶ διαίτ. 2. init. quoted by Paley. Comp. the use of ἀναείκασθαι abso-

lutely, Hom. Il. 19. 314; Hdt. 1. 86. So ἀναφορὰ αἵματος, Athen. 12, p. 439 (comp. by Paley). ἔτοιμότερα γέλωτος merely means that she found tears come more readily to her eyes than laughter.

449. χαίρουσα, MSS. χέουσα, Dobree, supported by an erasure in the Med., where the letters αι have been added by a later hand. κεκρυμμένη (Herm. for κεκρυμμένα) is illustrated by ἄφερκτος: but it also implies that she concealed her tears, like the Chorus, v. 81. Peile comp. Soph. El. 285, αὐτὴ πρὸς αὐτήν· οὐδὲ γὰρ κλαῦσαι πάρα Τόσονδ' ὅσον μοι θυμὸς ἡδονὴν φέρει.

450. Two syllables are lost: where, it is impossible to say, though the metre corresponded exactly to v. 428. With the expression Kl. comp. *Prom.* 789; *Supp.* 991. φρεσὶν, MSS. φρεσίν, Rob.

451—455. *Cho.* 'Yes, let the tale sink into thy mind. Thou knowest the past: learn the future with all speed: only be firm.'

451. Bamb. rightly gives these lines to the Chorus. δέ with the imper. indicates that the new speaker is enforcing and adding to the injunctions of the old, as in vv. 490, 492. There is no occasion to alter συντέτραινε, as the compound verb seems to be more in use than the simple. The force of the preposition may be to intimate that the efforts of the hearer are to go along with those of the speaker, or to express the no-

τέτραινε μῦθον ἡσύχῳ φρενῶν βάσει.

τὰ μὲν γὰρ οὕτως ἔχει,

τὰ δ' αὐτὸς ὄργα μαθεῖν.

πρέπει δ' ἀκάμπτῳ μένει καθήκειν.

455

ΟΡ. σέ τοι λέγω, ξυγγενοῦ, πάτερ, φίλοις. στρ. ι'.

ΗΛ. ἐγὼ δ' ἐπιφθέγγομαι κεκλαυμένα.

tion of boring so as to meet something (Lidd. and Scott s. v., Kenrick on Hdt. 2. 11). This last seems to be the sense in a passage sufficiently parallel to this, Plut. 2. 502 d., *εἰς τὴν ψυχὴν ἡ ἀκοὴ συντέτρηται*. The metaphor does not seem to be kept up in *ἡσύχῳ φρενῶν βάσει*, which can hardly be anything but the instrum. dat. Wordsworth comp. Soph. fr. inc. 773, *δι' ὥτὸς ἔρχεται τρυπωμένου*.—The acc. *μῦθον* is to be remarked, as expressing neither the tunnel nor the tunnelling process, but the thing for or by which the tunnel is made. This is probably to be explained on the analogy of *figere jaculum*, and similar expressions. It may, however, be worth considering whether there is not such a thing in Greek as the instrumental accusative, a use connected with the cognate acc., though not simply resolvable into it. Other instances which would justify, if they do not necessitate, such a hypothesis, are *Eum.* 404, *ροῖβδοῦσα κόλπον αἰγίδος*, *Prom.* 902, *ἔρως ἀφυκτον ὄμμα προσδράκοι με*, Soph. *Œd. C.* 1084, *θεωρήσασα τοῦ μὲν ὄμμα*, *Aj.* 40, *ἦξεν χεῖρα*. Comp. too the similar use of *βαίνειν*, *περᾶν πόδα*.—*φρονῶν*, MSS. *φρενῶν*, Rob., as the Schol. read.

452—4. 'The past is as has been said: the future do thou yearn to know for thyself: only remember that thou must needs come into the field with force unbated.' *τὰ μὲν γὰρ*

οὕτως ἔχει is a conventional form of dismissing a subject as sufficiently dwelt on. Comp. *Ag.* 615, 950. *ὄργῃ*, MSS. *ὄργα*, Scaliger. Wordsworth comp. a citation from a MS. of Phrynichus in Ruhnken's *Timæus*, p. 194. *ἀκοῦσαι ὄργῳ πάντ' ἐπαίρομαι πρὸς τὸ ἀκοῦσαι*. Peile well comp. Shaksp. *Hamlet*, Act 1, Sc. 4, 'O answer me: Let me not burst in ignorance!' The general force of the expression is like *τάχ' εἴσεται*, v. 305, note, as it is the *practical* issue that is pointed to in each case. Thus *πρέπει δ' κ. τ. λ.* will be a caution to enter the lists with unbated resolution. *καθήκειν* like *κατέβαν*, Soph. *Tr.* 504, and the Latin *descendere*.

456—460. Or. 'Help us, father!' *El.* 'I add my tearful appeal.' *Ch.* 'And we all join the cry: come up, and help!'

456. The assignment of the parts of the different speakers down to v. 465 is due to Herm., who had however been anticipated by Pearson in the case of vv. 462 and 463-5. *σέ τοι*. See Jelf, § 736. 2. *φίλοισι*, MSS. *φίλοις*, Pors.

457. *κεκλαυμένα* (v. 731) is explained by Wordsworth after Schäfer on Plut. vol. 4, p. 412, on the analogy of *δεδακρυσμένος*, which appears to mean 'bathed in tears' (comp. Hom. *Od.* 20. 204, *δεδάκρυνται δέ μοι ὕσσε*, Plato *Ion*, p. 539 a. *δεδάκρυνται παρειαί*, Eur. *Hel.* 948, *δακρῦσαι βλέφαρα*). No such sense however

- ΧΟ. στάσις δὲ πάγκοινος ἅδ' ἐπιρροθεῖ,
 ἄκουσον ἐς φάος μολῶν, ξὺν δὲ γενοῦ πρὸς ἐχθρούς. 460
- ΟΡ. "Αρης" Αρει ξυμβάλοι, Δίκα Δίκα. ἀντ. ι'.
- ΗΛ. ἰὼ θεοί, κραίνεται' ἐνδίκως —
- ΧΟ. τρώμος μ' ὑφέρει κλύουσιν εὐγμάτων.
 τὸ μόρσιμον μένει πάλαι, εὐχομένοις δ' ἂν ἔλθοι. 465
- ΗΛ. ὦ πόνος ἐγγενὴς
 σπρ. ια'.
 καὶ παρ᾽ αἰμοσσοῦ ἄτας
 αἱματόεσσα πλαγά.
 ἰὼ δύστον' ἄφερτα κήδη·
 ἰὼ δυσκατάπανστον ἄλγος. 470

appears to be inherent in *κλαίω*, and as several of its tenses are middle, it seems better to regard the use of the pass. here as an ordinary deponent. Compare *κλαόμενος*, *Theb.* 920, *Ag.* 1096.

458. *στάσις* v. 114, note. *ἅδ'*, MSS.; *ἄδ'*, Rob.

460. *ἄκουσον μολῶν* is equivalent to *ἄκουσον καὶ μόλε*. Comp. vv. 317, 584.

461—465. *Or.* 'Let us fight it out by might and right.' *El.* 'Decide justly, ye gods!' *Ch.* 'I tremble at your prayers, knowing that they must succeed.'

461. *ξυμβάλλει*, MSS., *ξυμβάλοι*, Pors. For the union of "*Αρης*" and *Δίκη*, *Kl. comp.* v. 244 (where see note).

462. The missing dissyllable was evidently an acc. after *κραίνεται'*, but it is useless to attempt to supply it. The most plausible guess is Hermann's *δίκας*.

463. Comp. v. 410. The Chorus shudders at the near approach of the event, which is brought on by the power of prayer.

465. *μένει* seems to include the

notion of delay as well as that of permanence, from the opposition apparently intended in the words *ἂν ἔλθοι*. Comp. *Eum.* 382, *μένει γάρ*, which Wordsworth rightly explains *μόρσιμόν ἐστι*, citing *Ag.* 1563, *Supp.* 435. *ἂν ἔλθοι* is nearly equiv. to *ἐλεύσεται*, like *ὃ τί τοι μόρσιμόν ἐστιν, τὸ γένοιτ' ἂν*, *Supp.* 1047.

466—470. *El.* 'O evil inveterate, intolerable, incurable!'

466. Scholefield appears right in appropriating this speech to Electra and its fellow to Orestes. The thought of the family curse makes her despair: he replies that there is a family remedy, the ancient remedy of blood for blood. *ἰὼ*, MSS., *ὦ Herm.* *ἐγγενὴς*, inherent in the family, as Peile rightly gives it, comparing *Ag.* 1566, *κεκόλληται γένος πρὸς ἅτα*. So the *δαίμων γέννης*, *ib.* 1477.

467. *παράμουςος* may be understood strictly of discordant sound, if we suppose the *πληγὴ* to be the stroke of a scourge, as it probably is, on a comparison of such passages as *Theb.* 608, *Ag.* 642.

470. A metaphor from a wound, or running sore, as v. 471 shows.

ΟΡ. δώμασιν ἔμμοτον

ἀντ. ια΄.

τῶνδ' ἄκος, οὐδ' ἀπ' ἄλλων

ἔκτοθεν, ἀλλ' ἀπ' αὐτῶν

διώκειν ἔριν αἵματηράν.

θεῶν τῶν κατὰ γᾶς ὅδ' ὕμνος.

475

ΧΟ. ἀλλὰ κλύοντες, μάκαρες χθόνιοι,

Comp. *Ag.* 1479, πρὶν καταλῆξαι τὸ παλαιὸν ἄχος, νέος ἰχθῶρ.

471—475. *Or.* 'Aye, but we have a remedy of our own for that, in playing out the game of bloodshedding. So ends our song to the powers below.'

471. For the dative see on v. 71. The remedy is for the house, and it is an heirloom, no less than the disease. ἔμμοτος is the adj. from μότος, lint, the preposition denoting that it is applied to the wound, so that it would naturally require a subst., as Peile remarks, comparing ἄκος τομαῖον, v. 539, ἀλέξημα βρώσιμον, χριστόν, πιστόν, *Prom.* 479.

472. ἐκάς, MSS., ἄκος, Schütz. With οὐδ' ἀπ' ἄλλων ἀλλ' ἀπ' αὐτῶν, Wordsworth comp. *Æsch. Myrm.* fr. 135, τὰδ' οὐχ ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτῶν πτέροις Ἀλίσκομεσθα.

474. αἰωμαναιρεῖν, MSS., διώκειν ἔριν, *Herm.* ἔριν is established by the Schol., ἦν ἤρισε πρὸς τὸν πατέρα, and διώκειν seems required by the sense, as Orestes must mean that the only way to stanch the blood is to kill till justice is satisfied. This doctrine, that the bloodthirsty spirit of the house of Atreus is to be laid by bloodshedding, is held equally by both the parties in the quarrel, and so, as each is alternately victor, he craves for a pause from the struggle, on the ground that he has satisfied the requirements of destiny. Comp. Clytæmnestra's words, *Ag.* 1575, ἀλληλοφόνους Μανίας μελάθρων ἀφελούσῃ, with those of the

Chorus in this play, below, v. 805, γέρων φόρος μήκετ' ἐν δόμοις τέκοι. ἔριν will then be a sort of cogn. acc. after διώκειν, like μετῆλθον μόρον, v. 988. (Klausen's δι' ὧμᾶν ἔριν is nearer to the MSS.; and supported, as Bamb. remarks, by *Ag.* 698, δι' ἔριν αἵματόεσσαν, but it is difficult to see what sense could be made out of διὰ, unless it could mean the channel through which the cure is to come.)

475. θεῶν, MSS., θεῶν τῶν, *Herm.* ὅδ', 'This is,' or 'here ends,' as Peile rightly gives it. Comp. v. 1065, ὅδε τοι . . . χειμῶν . . . ἐτελέσθη.

476—478. *Ch.* 'Hear us, ye dead, and send the children victorious aid.'

476. The Chorus end nearly as they began, v. 306. Kl. remarks that ἀλλά frequently introduces the conclusion of a hymn, as in *Hymn. Apoll. Del.* 165, *Ap. Pyth.* 367, *Merc.* 579, *Ven.* 292, *Cer.* 490. It may be questioned whether μάκαρες χθόνιοι is said of the gods of the dead, or of the dead themselves. μάκαρες in *Æsch.* is frequently used convertibly with θεοί, though it occurs nowhere of the gods below: in other writers it is a frequent synonyme of the dead, though not in *Æsch.*, who, however, calls Darius μακαρίτης, *Pers.* 633. χθόνιοι of course would apply to either. Perhaps *Æsch.* meant to include both, as the happiness of the dead would have much in common with that of the gods. So in *Pers.* l.c. ἰσοδαίμων follows μακαρίτας.

τῇσδε κατευχῆς πέμπετ' ἄρωγῖν
 παισὶν προφρόνως ἐπὶ νίκη.

ΟΡ. πάτερ, τρόποισιν οὐ τυραννικοῖς θανών,
 αἰτούμενος μοι δὸς κράτος τῶν σῶν δόμων.

480

ΗΛ. καγὼ, πάτερ, τοιάνδε σου χρεῖαν ἔχω,
 φυγεῖν μέγαν προσθεῖσαν Αἰγίσθω —.

ΟΡ. οὔτω γὰρ ἂν σοι δαίτες ἔννομοι βροτῶν
 κτιζοίατ'· εἰ δὲ μή, παρ' εὐδείπνοις ἔσει

478. With *παισὶν* comp. v. 378, note. *ἐπὶ νίκη*, MSS., *ἐπὶ νίκη*, Portus. The former would probably be admissible, but the latter is more usual, and strongly supported by v. 868, *Eum.* 1009.

479—488. *Or.* 'Father, remember thy unkingly death, and restore me thy kingdom.' *El.* 'Grant that I may destroy Ægisthus, and get off safe.' *Or.* 'Do this, and we will give thee a funeral feast: if not, thou must go unhonoured.' *El.* 'Thy tomb shall have signal offerings at my marriage from my portion of the inheritance.'

479. The first part of the scene that follows, down to v. 509, is a sort of extension of the *κομμός*, though with some difference in tone. Hitherto the cooperation of Agamemnon has been almost taken for granted, vengeance being looked upon as a duty to him, enforced on his children by threatened penalties: now the other aspect of the undertaking is presented more prominently, the restoration of the children to their rights, which is regarded of course as a favour to be done to them, so that it becomes an object to make sure of their father's help. With *τρόποισιν οὐ τυραννικοῖς θανών*, comp. *Ag.* 1494, *κόλταν τάνδ' ἀνελεύθερον*.

480. *αἰτούμενος*, the MSS. reading, is supported by Pind. *Isthm.* 7. 5,

Theocr. 14. 61, quoted by Bamb. and Paley. Turnebus' *αἰτουμένω*, however, receives confirmation from v. 784, *παραιτουμένα μοι—δὸς τύχας*.

481. *τοιάδε* MSS. *τοιάνδε* Turnebus.

482. The omission of the concluding word by the MSS. throws some uncertainty over the sense of the line. The explanation of the Schol. however seems to represent the sense fairly, *ὥστε φυγεῖν τὰς ἐπιβουλὰς Αἰγίσθου τιμωρησαμένην αὐτόν*, so that the lost word was probably equivalent to *μόρον*, which was supplied by Turnebus, and has since generally taken possession of the text.

483. *δαίτες ἔννομοι βροτῶν*, 'the customary feasts with which mortals honour the dead' (see on v. 130), but which Agamemnon had not yet received. In *Hom. Od.* 3. 309 Orestes gives a funeral feast to the Argives in honour of Clytæmnestra and Ægisthus, but nothing is said about Agamemnon, so that we might almost infer that he had received a similar honour from his murderers.

484. *κτιζοίατ'*, like *ἐκωσίοιτο* *Pers.* 360. The *εὐδειπνα*, according to Hesych. and *Etym. M.*, was an Athenian festival, otherwise called *αἰῶρα*, in memory of Erigone, daughter of Ægisthus and Clytæmnestra, who came to Athens with Tyndareus, her maternal grandfather, to accuse

ἄτιμος ἐμπύροισι κνισωτοῖς χθονός.

485

ΗΛ. καὶ γὰρ χοάς σοι τῆς ἐμῆς παγκληρίας
οἶσω πατρώων ἐκ δόμων γαμηλίου·
πάντων δὲ πρῶτον τόνδε πρεσβεύσω τάφον.

ΟΡ. ὦ Γαῖ', ἄνες μοι πατέρ' ἐποπτεῦσαι μάχην.

Orestes (comp. Eur. *Orest.*), and on his acquittal hanged herself. This is doubtless referred to here, in spite of the anachronism, so that παρ' εὐδείπνοις will mean 'at the public festivals of the dead.' ἔση MSS. ἔσει Porson.

485. ἐν πυροῖσι, MSS. ἐμπύροισι Auratus, Canter: a correction which seems necessary, πυρά meaning watch-fires. ἐμπύροισι is probably an epithet of εὐδείπνοις (unless the relation of the two words is to be reversed), as ἄτιμος seems only to take a dative of the person at whose hands dishonour is received. For the nature of the festivities, Blomf. comp. Lucian, *Cont.* p. 519. οἱ δὲ καὶ πυρὰν νήσαντες πρὸ τῶν χωμάτων, καὶ βόθρον τινα ὀρύξαντες, καλοῦσι τε ταυτὶ τὰ πολυτελῆ δείπνα, καὶ εἰς τὰ ὀρύγματα οἶνον καὶ μελίκρατον, ὡς γοῦν εἰκάσαι, ἐγγέουσιν. 'EPM. οὐκ οἶδα, ὦ πορθημεῦ, τί ταῦτα πρὸς τοὺς ἐν ᾧδου. πεπιστεύκασι δ' οὖν τὰς ψυχὰς ἀναπεμπομένας κάτωθεν δειπνεῖν μὲν οἶον τε περιπετομένας τὴν κῆσαν καὶ τὸν καπνόν, πίνειν δὲ ἀπὸ τοῦ βόθρου τὸ μελίκρατον. Possibly κνισωτοῖς is to be taken with χθονός, κνισᾶν χθόνα following the analogy of κνισᾶν ἀγνίδας, &c.

486. The χοαί seem to have formed a special part of the celebration of the εὐδειπνα, one of Hesychius' definitions being αἱ τοῖς νεκροῖς ἐπιφερόμεναι σπονδαί, ἡγοῦν χοαί.—παγκληρίας. Blomf. comp. Eur. *Ion*, 814, ὅστις σε γήμας, ξένος ἐπεισελθὼν πόλιν, Καὶ δῶμα καὶ σὴν παραλαβὼν παγκλη-

ρίαν, Pollux 10. 12, κάλλιον δὲ τὴν ενδομένειαν παγκτησίαν ἢ παμπησίαν ὀνομάσαι, ὡς ἐν 'Εκκλησιαζούσαις 'Αριστοφάνης' τραγικωτέρον γὰρ ἢ παγκληρία. Here and in the passage from the *Ion* it seems to signify, not that the whole property has been inherited, but that the property, whatever it may be, is regarded as a whole: in Eur. *Supp.* 14, however, the former sense seems to prevail, and so in the use of παμπησία, *Theb.* 817.

487. With γαμηλίου, Kl. comp. Soph. *El.* 961 foll. (just as παγκληρίας is illustrated by πλούτου πατρώου κτῆσιν, v. 960), with the promise to Agamemnon, *ib.* 457.

488. On a comparison of the difficult line, *Eum.* 1, which is parallel to this, it may be doubted whether πρῶτον here is an adjective, as is most probable at first sight, or an adverb, equivalent to πρωτὴν πρεσβείαν πρεσβεύσω. The sense seems to be that she will honour her father's grave before those of her other dead friends, on occasions such as the εὐδειπνα.

489—496. Or. 'O Earth, let my father rise and be my patron in the struggle.' *El.* 'O Persephone, give us victory.' Or. 'Remember the bath, father.' *El.* 'Aye, and the net.' Or. 'How they snared thee.' *El.* 'How they covered thee up. Or. 'Does not this sting thee?' *El.* 'Does it not make thee raise thy head?'

489. With ὦ Γαῖ', ἄνες, Kl. comp.

- ΗΛ. ὦ Περσέφασσα, δὸς δέ τ' εὖμορφον κρέτος. 490
 ΟΡ. μέμνησο λουτρῶν οἷς ἐνοσφίσθης, πάτερ.
 ΗΛ. μέμνησο δ' ἀμφίβληστρον ὥς ἐκαίνισαν.
 ΟΡ. πέδαις δ' ἀχαλκεύτοις ἐθηρεύθης, πάτερ.
 ΗΛ. αἰσχροῦς τε βουλευτοῖσιν ἐν καλύμμασιν.
 ΟΡ. ἄρ' ἐξεγείρει τοῖσδ' ὀνείδεσιν, πάτερ; 495
 ΗΛ. ἄρ' ὀρθὸν αἶρεις φίλτατον τὸ σὸν κára;
 ΟΡ. ἦτοι δίκην ἴαλλε σύμμαχον φίλοις,

Pers. 629, 640. ἐποπτεῦσαι to regard as a God, vv. 1, 583, 1063.

490. δέ τ' seems defensible, δέ addressing a new person, τε having the sense of *also*, a Homeric usage, supported by v. 864, where see the note. εὖμορφον κράτος is well paralleled by Erfurdt with *Soph. Œd. T.* 189, εἰῶπα πέμψον ἀλκάν. Comp. also v. 969 below, τύχαι εὐπροσωποκοῖται. (If any change be required, it is Hermann's δέ γ': to question εὖμορφον is the mere license of conjecture.)

491. ἐνοσφίσθης, v. 438.

492. ὦισ' or ὦ σ' MSS. ὦς Blomf. Bamb., as καινίζειν is more naturally connected with an acc. of the thing than of the person, its meaning being to hanel or use for the first time. Perhaps we ought further to change ἐκαίνισαν into ἐκαίνισας. The reference probably is to Agamemnon's having been presented with the fatal garment as a new robe on his return, precisely as Deianira, in *Soph. Trach.* 613, explains the object of her gift by saying that she has vowed to make Hercules appear θυτήρα καινῶ καινὸν ἐν πεπλώματι. Agamemnon then, not Clytæmnestra or Ægisthus, would be the καινίζων, as in *Ag.* 1034 Cassandra, who puts on the yoke, is said καινίζειν ζύγον.—ἀμφίβληστρον, *Ag.* 1382.

493. ἐθηρεύθης is an independent

assertion, not a verb dependent on μέμνησο. The comparison to hunting-snare is drawn out, vv. 998 foll.

494. Blomfield rightly connects αἰσχροῦς with βουλευτοῖσιν. The garment is described in a different way, seemingly to produce further exasperation, as in the passage below just referred to.

495. ἐξεγείρη, MSS. ἐξεγείρει, Pors. ὀνείδεσιν, MSS. ὀνείδεσιν, Rob.

496. There is a difficulty about the position of φίλτατον, which cannot be understood as a predicate, that place being already occupied by ὀρθόν. Donaldson (*New C.* § 305, ed. 2) proposes φίλτάτοις, comparing φίλοις in the next line. There are, however, other passages where the adjective, though in the position of a predicate, cannot be taken predicatively (*e. g.* *Soph. Aj.* 135, 1167, *Phil.* 394), so that we must suppose that metrical necessity occasionally induced the Greek poets to violate a rule which in general they unquestionably observed.

497—499. Or. 'Either send justice to help us, or rise thyself and wrestle again, if thou wouldst recover the day.'

497. These three lines were first given to Orestes by Tyrwhitt and Schütz.

ἢ τὰς ὁμοίας ἀντίδος λαβὰς λαβεῖν,
εἴπερ κρατηθεῖς γ' ἀντινικῆσαι θέλεις.

ΗΛ. καὶ τῇσδ' ἄκουσον λοισθίου βοῆς, πάτερ. 500

ιδὼν νεοσσούς τούσδ' ἐφημένους τάφῳ,
οἴκτειρε θῆλυν ἄρσενός θ' ὁμοῦ γόνον
καὶ μὴ ῥαλείψῃς σπέρμα Πελοπιδῶν τόδε.

οὔτῳ γὰρ οὐ τέθνηκας οὐδέ περ θανών
παῖδες γὰρ ἀνδρὶ κληδόνες σωτήριοι 505

θανόντι. φελλοὶ δ' ὥς ἄγουσι δίκτυον,

498. βλάβας, MSS. λαβὰς, Canter. Musgrave. The words ὁμοίαι λαβαί, or ἡ αὐτὴ λαβή, appear from Plato *Phædr.* p. 236 b., *Rep.* 8, p. 544 b., and Suidas s. v. to have been a regular phrase in wrestling, and v. 499 supports such a metaphor. The meaning of the phrase however is not quite clear: from the Scholiast on the former passage it would seem to have been used when wrestlers who had fallen out of the ring were set up in it again, while on the latter it is explained to mean simply a second bout, after both had been thrown so that neither could be said to be uppermost. Neither interpretation would suit the passage in detail: but the general sense is plain, 'stand up again and have another struggle.' Comp. v. 692, *Ag.* 1284.

500—509. *El.* 'Hear me yet once more: pity thy two children, the sole hope of the race, the sole means of preserving thy memory. Listen, for thine own sake no less than for ours.'

500. The words λοισθίου βοῆς, as well as the structure of the speech itself, seem to show that it is to be given entire to Electra, not divided, as Bothe, Donaldson, and Herm. think. Indeed, no equal division can be made. Electra is throughout more

vehement and impulsive than her brother, and in performing the last part she naturally lingers longer over it.

501. *ιδὼν* more naturally goes with *οἴκτειρε* than with *ἄκουσον*, with which the majority of the editors connect it. Comp. *Prom.* 352, *ιδὼν ἔκτειρα*, *Supp.* 486 (as corrected by Linwood and Herm.) *οἰκτίσας ιδὼν τὰδε*. With *νεοσσούς* comp. vv. 247 foll.

502. *ἄρσενος γόνον* seems correct, as explained by Kl. from the physiological doctrine (*Arist. Gener. Anim.* 4. 1), which derived the sons from the father and the daughters from the mother. Thus an additional appeal is made to Agamemnon on behalf of Orestes. Perhaps *ἄρσενος τόκῳ*, *Eur. El.* 652, is to be similarly explained. *ὁμοῦ* is explained by *ἐφημένους*, the two being together engaged in prayer. Comp. v. 335 foll. (Bamberger's *γόνον* and H. L. Ahrens' *πόνον* are scarcely so natural, and less forcible.)

505. *κληδόνες σωτήριοι*, because, being spoken of themselves, they preserve their father's name in the mouths and memories of men. Herm. rightly observes that *κληδόνες* is more poetical than *κληδόνας*, which Schütz proposed.

506. *ἄγειν* is here to draw up, as in its sense of weighing it means to draw

τὸν ἐκ βυθοῦ κλωστήρα σώζοντες λίνου.
 ἄκου· ὑπὲρ σοῦ τοιάδ' ἔστ' ὁδύρματα,
 αὐτὸς δὲ σώζει τόνδε τιμήσας λόγον.

ΧΟ. καὶ μὴν ἀμεμφῇ τόνδ' ἐτείνατον λόγον, 510
 τίμημα τύμβου τῆς ἀνοιμώκτου τύχης.
 τὰ δ' ἄλλ', ἐπειδὴ δρᾶν κατώρθωσαι φρενί,
 ἔρδοις ἂν ἤδη δαίμονος πειρώμενος.

ΟΡ. ἔσται· πυθέσθαι δ' οὐδέν ἐστ' ἔξω δρόμου,

down, the common notion being that of leading or drawing something after it.

507. τὸν ἐκ βυθοῦ σώζοντες is rightly explained by Paley and Wordsworth as a condensed expression or rejection, ἐκ βυθοῦ belonging, as the latter remarks, syntactically to τόν, logically to σώζοντες. Comp. v. 278, Soph. *El.* 137, οὔτοι τὸν γ' ἐξ Ἀΐδα . . . πατέρ' ἀνστάσεις. λίνου is the reading of the Med. *a manu primā*, and of Rob., and is preferable to λινον, which, being a neuter, could not go well with κλωστήρα. λίνου κλωστήρα περιφέρει λαβών is quoted from Euripides by Pollux, 7. 31. Clem. *Strom.* 2, p. 182 Sylb., in a very inaccurate citation of this passage, gives λινω.

509. σώζῃ, MSS. σώζει, Pors. The word is explained by σωτήριοι and σώζοντες preceding, which sufficiently refute Hermann's or Tyrwhitt's σῶζε. 'Thou art preserving thyself, by having respect to this our prayer.'

510—513. *Cho.* 'Your address, though long, is a fair recompense to the tomb for past neglect: but it is time for Orestes to act.'

510. ἀμόμφητονδετινατόν, MSS. ἀμεμφῇ τόνδ' ἐτείνατον, Herm., who first put this passage in its true light, giving it to the Chorus, though he has since injured it by needless alterations. The emphatic words are

ἀμεμφῇ and ἐτείνατον. καὶ μὴν a sign of interruption: see on v. 174. It seems safer to retain ἐτείνατον, like ἤλθετον, *Ag.* 1207, confining ourselves with Jelf, § 187, Obs. 1, to the assertion that in the Attic writers -ην is the more usual termination of the second person dual, than to adopt Blomfield's ἐτεινάτην.

511. 'A compensation to the tomb for its unlamented condition in time past.' Peile, rightly. The two genitives belong to τίμημα, though in somewhat different relations. Comp. *Ag.* 1447. ἀνοιμώκτος, v. 433.

512. κατορθοῦν δέμας occurs Eur. *Hipp.* 1445, a sense easily transferred to the mind, like that of ἐπαίρω and the Latin *erigo*.

513. δαίμονος πειρώμενος, *Ag.* 1663, δαίμονος having the sense of τύχης.

514—522. *Or.* 'First however tell me what made her think of sending libations—a mark of attention so late, and so utterly incommensurate, as if any payment could atone for blood spilt.'

514. The object of the question, as Bamb. remarks, is that Orestes may reassure himself yet further. The will of the Gods is now made unmistakeably evident to him: as on the one hand he had received his charge, so on the other his victim had received her summons, and that on the night

πόθεν χοὰς ἔπεμψεν, ἐκ τίνος λόγον 515
 μεθύστερον τιμῶσ' ἀνήκεστον πάθος;
 θανόντι δ', οὐ φρονούντι, δειλαία χάρις
 ἐπέμπετ'· οὐκ ἔχοιμ' ἂν εἰκάσαι τόδε·
 τὰ δῶρα μείω δ' ἐστὶ τῆς ἀμαρτίας.
 τὰ πάντα γάρ τις ἐκχέας ἀνθ' αἵματος 520

just passed. *ἔξω δρόμον* is apparently a metaphor from a chariot course, as in v. 1022, *Prom.* 883, though the course is there that of reason, here that which Orestes has to go through as an avenger (comp. v. 794). 'It will not divert me from my course to ask the question'—the course which they had just been urging him to pursue. In *Ag.* 1264 the metaphor seems to be from a hound at fault (comp. *ib.* 1184), and such may possibly be the image here, as in *Soph. El.* 1387 Orestes and Pylades are called *μετάδρομοι κακῶν πανουργημάτων ἄφυκτοι κύνες*, though the other view seems better.

515. *πόθεν*, as in *Ag.* 547, *Prom.* 593, of the cause. *ἐκ τίνος λόγον*, like *καὶ τίς ἦν λόγος*, *Soph. Ed.* T. 684, *λόγος* being equivalent to *αἰτία*.

516. *μεθ' ὕστερον*, MSS. *μεθύστερον*, Vett. *μεθύστερον*, too late, as the evil was done, but perhaps also with reference to the lateness of the attempt to make an expiation. *τιμῶσα πάθος* seems to be a mixture of the notions of attending to the suffering (comp. *σαίνειν, θέλγειν ἄχην*, v. 420, and the uses of *θεραπεύειν* and *cura*) and honouring the sufferer. Blomf. comp. fr. *Phil.* 250, *τῶν ἀνηκέστων κακῶν Ἱατρός*.

517. *θανούντι*, MSS. *θανόντι*, Pauw. This line is added to confirm the preceding one, and bring out the force of *μεθύστερον* and *ἀνήκεστον*,

Orestes speaking, as Peile remarks, according to the popular notion of the insensibility of the dead, not according to that on which he is himself acting—a sort of *argumentum ad hominem* to Clytæmnestra. *Kl. comp. Eum.* 115, *φρονήσαι*, ὡ κατὰ χθονὸς θεά. *δειλαία* conveys a taunt, like *ἀνολβον ἀνδρ'*, *Soph. Aj.* 1156.

518. *τόδε*, Rob. and perhaps Med., where *o* has been changed into *a*, or *vice versa*. *τάδε*, Guelf., seemingly a correction to agree with *τὰ δῶρα*, which the early editors connect with this line. The sense seems to be 'I cannot make this out by guessing,' as in *Theb.* 356, *τίν' ἐκ τῶνδ' εἰκάσαι λόγος πάρα*; Orestes' point is, that he cannot understand his mother's conduct: the atonement comes too late, and is quite incommensurable with the injury, and therefore he asks the question.

519. *μέσω*, MSS. *μείω*, Turn. With the position of *δέ* Peile comp. *Pers.* 749, *θυητὸς ὦν θεῶν δὲ πάντων ᾤετ' οὐκ εὐβουλία Καὶ Ποσειδῶνος κρατήσῃεν*.

520. Paley well comp. *Theb.* 681, *ἀνδρῶν δ' ὁμαίμοιν θάνατος ᾧδ' αὐτόκτονος, Οὐκ ἔστι γῆρας τοῦδε τοῦ μαισματος*. Each is a case of anacoluthon, such as might easily be paralleled from Thucydides. For the sentiment, see on v. 47. *αἵματος ἐνός*, the blood of one life, as in v. 932 *πολλῶν αἱμάτων* are many murders.

ένός, μάτην ὁ μόχθος ᾧδ' ἔχει λόγος.
θέλοντι δ', εἴπερ οἶσθ', ἐμοὶ φράσον τάδε.

ΧΟ. οἶδ', ὦ τέκνον, παρῇ γάρ' ἔκ τ' ὀνειράτων
καὶ νυκτιπλάγκτων δειμάτων πεπαλμένη
χοὰς ἔπεμψε τάσδε δύσθεος γυνή.

525

ΟΡ. ἦ καὶ πέπυσθε τοῦνναρ, ὥστ' ὀρθῶς φράσαι;

ΧΟ. τεκεῖν δράκοντ' ἔδοξεν, ὥς αὐτὴ λέγει.

ΟΡ. καὶ ποῖ τελευτᾷ καὶ καρανοῦται λόγος;

521. ᾧδ' ἔχει λόγος, *Theb.* 225.
Comp. v. 314, τριγέρων μῦθος τάδε
φωνεῖ.

522. θέλοντι seems equivalent to
χρῆζοντι, as in *Supp.* 144, θέλουσα δ'
αὖ θέλουσαν ἀγνά μ' ἐπιδέτω Διὸς κόρα.

523—539. *Ch.* 'I can tell you: it
was an alarming dream that made her
send the offering.' *Or.* 'Did you
hear what it was?' *Ch.* 'She thought
she had given birth to a serpent.'
Or. 'What then?' *Ch.* 'She lulled it
like a child.' *Or.* 'What food did it
want?' *Ch.* 'She dreamt she gave
it the breast.' *Or.* 'Without being
hurt herself?' *Ch.* 'It drew blood
with the milk.' *Or.* 'She dreamt of
a man, and she dreamt true.' *Ch.*
'Well, she started up with a cry:
lights were kindled, and the end was
that she sent these libations in the
hope of remedying the evil.'

523. πάρει, MSS., the last two
letters in Med. being written over an
erasure. παρῇ, Pors., the only form of
the first person, as Wordsworth re-
marks, which Æsch. admits. παρῆς
is given as a various reading by Med.,
Gulf., and the Schol.

524. The alarm is said to be νυκτί-
πλάγκτος, as the disease in *Ag.* 1449
is called δειμονιστήρης. In the same
way the epithet is applied to a bed,
Ag. 12, to hardship, *ib.* 330, and to a
child's cries, *Cho.* 751. πεπαλμένη,

used for πεφοβημένη, like πάλλοντ',
Supp. 567, for ἐφοβοῦντο. Peile comp.
Soph. El. 410, ἐκ δειματος τοῦ νυκτέρου,
δοκεῖν ἐμοί, where, however, a diffe-
rent dream is given.

525. The Chorus repeats its own
words from v. 46.

527. Kl. remarks that the earliest
authority for this version of the
dream is Stesichorus, quoted by Plu-
tarch, *De Sera Num. Vind.* c. 10, t.
2, p. 555 a. τᾷ δὲ δράκων ἐδόκησε μολεῖν
κάρα βεβρωμένος ἄκρον, Ἐκ δ' ἄρα
τοῦ βασιλεὺς Πλεισθενίδας ἐφάνη.
There is no occasion for Hermann's
ὥς δ'. Throughout the *στιχομυθία*
Orestes does not interrupt the Chorus,
which rather accommodates its answers
to the form of his questions.

528. It has not been noticed that
this line contains an exception to the
rule laid down by Porson, *Eur. Phœn.*
1373, according to which καὶ ποῖ,
&c., state an objection (like καὶ πῶς,
v. 532), ποῖ καὶ, &c., ask for infor-
mation, the interrogative, as noticed
on v. 88, being in the one case in-
definite, in the other definite. That
the rule in general holds there
can be no doubt; but as there are
some exceptions, e.g. καὶ τίς, *Soph.*
Œd. T. 684 (comp. v. 394, above),
where there is nothing in the shape
of an objection, it would not be worth
while to read ποῖ καὶ here, though

ΧΟ. ἐν σπαργάνοισι παῖδὸς ὀρμίσαι δίκην.

ΟΡ. τίνος βορᾶς χρῆζοντα, νεογενὲς δάκος ;

530

ΧΟ. αὐτὴ προσέσχε μαζὸν ἐν τῶνείρατι.

ΟΡ. καὶ πῶς ἄτρωτον οὖθαρ ἦν ὑπὸ στυγός ;

ΧΟ. ὥστ' ἐν γάλακτι θρόμβον αἵματος σπάσαι.

ΟΡ. οὔτοι μάταιον ἀνδρὸς ὄψανον πέλει.

the transposition is supported by the passage in the *Phænissæ*, where some MSS. give καὶ πῶς, others πῶς καί. ποῖ τελευτᾷ, as in *Pers.* 787, ποῖ καταστρέφεις Λόγων τελευτήν; *ib.* 735, πῶς τε δὴ καὶ ποῖ τελευτᾶν, comp. by Blomf. So ποῖ δῆτα κρανεῖ, ποῖ καταλήξει, v. 1075, below. καρανῶω, v. 705, a poetical equivalent for κεφαλαῖῶω, as we talk of 'bringing to a head.' λόγος is seemingly to be explained from λέγει in the previous line of Clytæmnestra's account.

529. ὀρμίσαι depends on ποῖ τελευτᾷ λόγος, to which question it gives the answer, 'What is the upshot of her story?' 'Why, that she lulled it as if it had been a child.' ὀρμίσαι is well explained by Abresch from Hesych., ὀρμισον' ἀνάπαυσον, and from Ælian, *de Anim.* 2. 1, τὰ μήκιστα πελάγη περαιουμένας ταρσῶ τῶν πτέρων οὔτε ὀρμίζεσθαι πού οὔτε ἀναπαύεσθαι. Kl. remarks that the word suggests of itself the question put in the next line, as showing that the creature had been restless, and required pacifying. Thus Porson's ὀρμηῆσαι is quite needless, and indeed inferior, inasmuch as it would involve a change of subject from Clytæmnestra to the serpent.

530. This verse, as Abresch was the first to see, belongs to Orestes. The MSS. make no distinction of characters through the greater part of the *στιχομυθία* ; Rob. attempted one, and gave vv. 529-531 to the Chorus. *τινός*, MSS. *τίνος*, Abresch. Herm.

retains *τίνος*, in spite of the objection to its beginning a sentence. *νεογενές*, MSS. *νεογενές*, Turn.

531. μαζόν is the MSS. reading, which there seems no occasion to alter into *μαστόν*, though that is doubtless the common form in the tragedians. The Homeric form may very well have been used occasionally, especially as Hdt. has both. ἐν τ' ὀνείρατι, MSS. ἐν τῶνείρατι, Porson.

532. οὐχαριν, Med., *ιν* being a correction of *ἦν*. οὖθαρ *ἦν*, Pauw, Valckenaer. *στύξ* seems to be here a synonym of *στύγος* (comp. *λίψ*, *λίβος*). Schütz's *στύγους*, however, is very plausible.

533. ὥστ', as Peile has seen, is correlative to πῶς. Orestes asks in the tone of an objector, 'How was her nipple unwounded?' to which the Chorus answers, 'Why, in such a way that drops of blood were drawn from it,' *i.e.*, it was so unwounded as to be wounded, an idiomatic way of qualifying an assertion till it becomes a negation.

534. ἀνδρός is to be explained after Heath as opposed to *θηρίου*. So ἀνδρὸς σφαγέιον, *Ag.* 1092, στέγαστρον ἀνδρός, *Cho.* 984. The line in effect contains two co-ordinate assertions, 'it is a vision of a man, and no vain one.' ὄψανον, which occurs nowhere else, appears from the Schol. to have been stigmatized by some grammarians. τό χ' δέ ὅτι ἀπὸ τῆς ὄψεως παρήξε τὸ ὄψανον. Blomf. defends it

ΧΟ. ἡ δ' ἐξ ὕπνου κέκραγεν ἐπτοημένη.

535

πολλοὶ δ' ἀνῆθον, ἐκτυφλωθέντες σκότῳ,
λαμπτήρες ἐν δόμοισι δεσποίνης χάριν
πέμπει τ' ἔπειτα τάσδε κηδείους χοάς,
ἄκος τομαῖον ἐλπίσασα πημάτων.

ΟΡ. ἀλλ' εὔχομαι Γῇ τῇδε καὶ πατρὸς τάφῳ

540

τοῦναιρον εἶναι τοῦτ' ἐμοὶ τελεσφόρον.
κρίνω δέ τοί νιν ὥστε συγκόλλως ἔχειν.
εἰ γὰρ τὸν αὐτὸν χῶρον ἐκλιπὼν ἐμοὶ
οὐφίς ἴεπασα σπάργαν' ἴηπλείζετο

by instancing τρώξανον from τρώγω and λείψανον from λείπω.

535. κέκλαγεν, MSS., κέκραγεν, Rob. Bamb. suggests κέκληγεν, H. L. Ahrens, κέκλαγγεν. κράζω however appears a more natural word for a sudden cry of terror than κλάζω, which when used of a human being seems to imply a more measured and premeditated utterance. Comp. *Pers.* 948, *Ag.* 48, 157, 172, 201, with *Prom.* 743.

536. ἀνῆλθον, MSS., ἀνῆθον, Valckenaer (on Hdt. 4. 145), supported by the Schol., ἀνέλαμψαν, and by Soph. *Aj.* 285, ἡνίχ' ἔσπεροι Λαμπτήρες οὐκέτ' ἦθον, which a MS. of Suidas quotes with ἦλθον. σκότῳ can hardly be taken except as the instrum. dat. after ἐκτυφλωθέντες, the notion apparently being that light is extinguished by darkness getting the better of it.

538. κηδείους χοάς, v. 87.

539. Comp. *Supp.* 268, τούτων ἄκη τομαῖα καὶ λυτήρια. ἄκος τομαῖον is interpreted by the Schol. θεράπευμα τμητικόν. The modern commentators mostly explain it like ἐντέμνων ἄκος, *Ag.* 16, τέμνειν φάρμακον, Hom. *Hymn Cer.* 229, Plato *Laus.* 836 b, 919 b, of chopping up herbs for medicine.

The former is supported by *Ag.* 849. τεμόντες . . . πῆμ' ἀποστρέψαι νόσου, Soph. *Aj.* 582, τομῶντι πῆματι. The word then will be active here, not passive, as in v. 168.

540-551. Or. 'May earth and the tomb grant that the dream may come true! I read it exactly; the serpent was born, nursed, and suckled just as I was; she is to die a violent death, and I am to kill her. I accept your report of the dream.'

540. Earth and the tomb are addressed, as Kl. remarks, as in v. 722, because they are to send up Agamemnon. Comp. *Pers.* 628 foll.

542. For the distinction between ὄνειροκρίτης and τερασκόπος, see on v. 37. For κρίνειν in this sense with an acc., Peile comp. *Pers.* 520. συγκόλλως seems to express the exact agreement between the dream and the interpretation, as in *Supp.* 310, it denotes the agreement between two stories. συσκόλλως, Med., δυσκόλλως, Guelf., συγκόλλως, Vett., and so the Schol., συνημμένως τῇ ἀληθείᾳ.

543. ἐκλείπων, MSS., ἐκλιπών, Blomf., Herm. The confusion between the vowel and the diphthong occurs again in the next verse.

544. The reading of this line has

καὶ μαστὸν ἀμφέχασκ' ἐμὸν θρεπτήριον, 545
 θρόμβῳ δ' ἔμιξεν αἵματος φίλον γάλα,
 ἡ δ' ἀμφὶ τάρβει τῷδ' ἐπώμωξεν πάθει,
 δεῖ τοί νιν, ὡς ἔθρεψεν ἑκπαγλον τέρας,
 θανεῖν βιαίως· ἐκδρακοντωθεὶς δ' ἐγὼ
 κτείνω νιν, ὡς τοῦναιρον ἐννέπει τόδε. 550

yet to be discovered. The Med. gives οὔφεισεπασαπαργανηπλίζετο: the Guelf. has ο inserted before πλίζετο by a later hand. All that seems clear is that οὔφεις and σπάργαν' formed parts of the original text. επασα may contain some word agreeing with σπάργαν', like ἐπ' ἀμά, which is Klausen's suggestion, or it may be a participle like ἐπάξας or ἐπεισβάς, conjectured by Bamb. ηπλίζετο probably stands for some verb, the sense of which is given in the Schol. of Med. ἐπιμελείας ἡξιούτο (the words by which Hesych. explains κομίζειν). E. A. J. Ahrens conjectures ἡπαλίζετο: ἡγλαΐζετο, ἡλεγίζετο, and ἡπλοΐζετο (from ἀπλοῖς, a notion which also occurred to Pauw) might be suggested, though there are objections to each. There seems no reason to suppose that Turn. and Vett. were right in reading σπαργάνοις ὠπλίζετο, so that the conjectures which have been based on that assumption fall to the ground.

545. With ἐμὸν θρεπτήριον, which is to be explained by giving θρεπτήριον the force of a subst., like Meleager *Anth.* 3. 6. 17, cited by Wordsworth, νᾶσος ἐμὴ θρέπτειρα Τύρος, comp. τοῖς ἐμοῖς παλικότοις, *Supr.* 376.

546. φίλον γάλα, 'the milk of her bosom,' or 'the milk of life.' See on v. 110.

547. ἀμφίταρβει MSS., ἀμφὶ τάρβει, Pors. Comp. v. 35. ἀμφὶ φόβῳ, Eur. *Or.* 825.

548. Kl. explains δεῖ τοί νιν θανεῖν

βιαίως, ὡς βιαίως ἔθρεψεν, but perhaps the stress is rather to be laid on ἔθρεψεν—'as she reared the monster instead of disowning it, she must die a violent death,' Clytæmnestra's co-operation having, as it were, brought her under the fate symbolized by the dream. In any case the nourishing of the serpent is meant to be indicated as answering to the impending bloody doom, which may be the reason why ἔθρεψάμην in v. 928 is made the principal verb. In *Ag.* 717 foll. the rearing of the lion answers to the welcome given to Helen.

549. ἐκδρακοντωθεὶς, turned into a serpent, i.e. playing the part of the serpent. Peile well comp. σιγρτωθέν, *Ag.* 135, the bit turned into an army, i.e. the bit which is an army, though the identification is there a reverse process, of the symbol with the thing symbolized. Comp. also ταυρούμενον, v. 275.

550. κτείνω is a kind of prophetic present, like ἀγρεῖ, *Ag.* 126, ἀποσυλᾷται, *Prom.* 171 (add ἐκπίπτει, *ib.* 948), quoted by Well. Orestes speaks not of what he shall do, but of what he is doing by virtue of the symbolical dream, as if he were already his mother's murderer, as in *Ag.* l. c. Troy is regarded as already captured on the strength of the apparition of the eagles and the hare, and the wrath of Artemis blazes forth accordingly against the Atridæ.

551. Orestes gladly accepts the pre-

τερασκόπον δὲ τῶνδ' ἐσ' αἰροῦμαι πέρι.

ΧΟ. γένοιτο δ' οὕτως. τᾶλλα δ' ἐξηγοῦ φίλοις,
τοὺς μὲν τί ποιεῖν, τοὺς δὲ μὴ τί δρᾶν λέγων.

ΟΡ. ἀπλοῦς ὁ μῦθος· τήνδε μὲν στείχειν ἔσω,
αἰνῶ δὲ κρύπτειν τάσδε συνθήκας ἐμάς,
ὥς ἂν δόλῳ κτείναντες ἄνδρα τίμιον
δόλῳ τε καὶ ληφθῶσιν ἐν ταύτῳ βρόχῳ

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ternatural facts, as reported by the Chorus (who is thus said to act as *τερασκόπος*), finding the interpretation which he can put on them as *κρίτης* to be so favourable. *αἰροῦμαι* seems to mean 'I am willing to abide by you,' just as it is used in the sense of *δέχομαι*, *Theb.* 264, *Ag.* 1653 (according to Canter's correction), and v. 933 of this play, where see note.

552, 3. *Cho.* 'Be it so! now tell each of us what to do or not to do.'

552. ἐξηγοῦ, 'lay down the law,' as Peile proposes to render it, not with a direct reference to the office of ἐξηγητής (see on v. 118), but in the general sense of instruction of which that technical meaning is one application.

553. τοῦσδ' ἔν, MSS., τοὺς μὲν, Stanley. Wordsworth comp. *Eur. Iph. T.* 721 (*Med.* 743), τί χρῆμα δράσειν, ἢ τί μὴ δράσειν; λέγε, which seems to show that τί had better be made interrogative here. Hermann's transposition of this and the following verse, both of which he gives to Orestes, reading λέγω for λέγων, is obviously unnecessary.

554-584. *Or.* 'I would have Electra go in, to see that all is right there, and the Chorus meanwhile keep silence, that we may succeed in our stratagem, which is a natural act of retribution, and enjoined moreover by Apollo. My plan is to go to the outer gate with Pylades, pretending to be strangers and speaking Phocian.

Suppose we are not let in at once, we will wait till passers-by take notice of the inhospitality. Then if I once get in, I will kill him in a moment, and so consummate the third great murder. Remember your several parts: Hermes here, my patron, will look to the rest.'

554. ἀπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφν, *Eur. Phœn.* 469. στείχειν, MSS., στείχειν, Pors. στείχειν depends on αἰνῶ, as Wordsworth also observes, comp. *Eum.* 619, τὸ μὲν δίκαιον τοῦθ' ὅσον σθένει, μαθεῖν, Βουλῇ πιφάυσκω δ' ὕμμ' ἐπισπένθαι πατρός, where he remarks that such a transposition is rare where sentences are connected by μὲν and δέ, though common with τε and καί. See above v. 143.

555. τάσδε is rightly explained by Turnebus of the Chorus, who thus have the same direction given them which is afterwards repeated in the *résumé*, v. 581, where their turn again comes after Electra's. So too Wordsworth. —συνθήκας, the complot with Pylades, or the plot as a compact between Orestes and the parties informed of it.

556. κτεινάντας, MSS., κτείναντες, Rob. The dignity of Agamemnon is dwelt on, as Kl. remarks, to enhance the enormity of the crime, as in v. 627, *Eum.* 625 foll. With the antithesis between δόλῳ and τίμιον, comp. *Ag.* 1494, ὦμοι μοι κοίταν τάνδ' ἀνελεύθερον δολίῳ μὲρψ δαμῆς.

557. The simplest form of the sentence would have been, as Peile ob-

θανόντες, ἦ καὶ Λοξίας ἐφήμισεν,
 ἄναξ Ἀπόλλων, μάντις ἀψευδῆς τὸ πρίν.
 ξένω γὰρ εἰκώς, παντελῇ σάγην ἔχων,
 ἦξω ξὺν ἀνδρὶ τῷδ' ἐφ' ἐρκείους πύλας
 Πυλάδῃ, ξένος τε καὶ δορύξενος δόμων.
 ἄμφω δὲ φωνὴν οἶσομεν Παρνησιίδα,

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serves, ὡς ἂν δόλῳ κτείναντες, δόλῳ καὶ θάνωσιν; but Æsch. has amplified it so as to include the expression λαβεῖν δόλῳ (*Theb.* 38), and produce an exact opposition between κτείναντες and θανόντες. τε καὶ couples δόλῳ with ἐν ταύτῳ βρόχῳ, ληφθῶσιν having been put out of its natural place (see on v. 554), probably in order to give prominence to δόλῳ, which has to balance its counterpart in the line before.

558. See on v. 274.

559. So Apollo, *Eum.* 615, says, μάντις ὧν οὐ ψεύσομαι, speaking, as here, of the truth, not of his predictions, but of his precepts. Stanley comp. Virg. *A.* 6. 343, 'fallax haud ante repertus, Hoc uno responso animum delusit Apollo,' where the reference is to his predictions.

560. παντελῇ σάγην ἔχων appears to refer to the complete disguise of a traveller who has come all the way from Phocis, v. 675. There is no reference to weapons, except so far as they may happen to be included among travelling accoutrements.

561. ἐφερκίους, MSS., ἐφ' ἐρκείους, Turn.

562. 'ξένος τε καὶ δορύξενος δόμων, a stranger at once and friend of the family, as bringing a message, namely, from Strophius (vv. 679 foll.), who in *Ag.* 880 is called εὐμενῆς δορύξενος, and his house, below v. 914, δόμοι δορύξενοι. Comp. Soph. *El.* 44-6, 671,' Peile. Pylades was the son of Strophius, so we may wonder that he is

not brought forward to accredit the story. Æschylus however naturally wished to make Orestes the chief speaker; and this being done, Pylades could not be introduced in his proper character, but had to appear merely as a companion of Orestes, disguised in the same way. The other tragedians have followed Æschylus, and indeed gone beyond him, making Pylades actually a κωφὸν πρόσωπον. The awkwardness is felt in v. 563, as Pylades could have no occasion to counterfeit a tongue that was natural to him, unless we take ἄμφω to mean 'I as well as he,' which μιμουμένω rather contradicts. For the function of Pylades in the legend, see Müller, *Diss. Eum.* § 47.

563. οἶσομεν, the reading of all the MSS., is condemned by Herm., who, with most of the editors, adopts Turnebus' ἦσομεν. φέρειν γλῶσσαν, however, occurs below, v. 581, apparently in the sense of χρῆσθαι, and is peculiarly applicable to the present case, where the language is not native but assumed, as Martin shows (ap. Bamb.), comparing Hdt. 4. 106, νομάδες δὲ εἰσὶν ἐσθῆτα δὲ φορέουσι τῇ Σκυθικῇ ὁμοίην, γλῶσσαν δὲ ἰδίην. In Latin we might say 'præ nobis feremus.' With regard to the sense, the words can hardly mean anything else than that Orestes was to speak a peculiar dialect, not merely with a peculiar intonation. Those who object with Peile that Orestes does not alter

γλώσσης αὐτὴν Φωκίδος μιμουμένω.
καὶ δὴ θυρωρῶν οὗτις ἂν φαιδρᾷ φρενὶ
δέξαιτ', ἐπειδὴ δαιμονᾷ δόμος κακοῖς·
μενοῦμεν οὕτως ὥστ' ἐπικάζειν τινὰ
δόμοις παραστείχοντα καὶ τὰδ' ἐννέπειν,
“ τί δὴ πύλαισι τὸν ἰκέτην ἀπείργεται

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his dialect should recollect that Æschylus does not make his Persians speak Persian. Greek tragedy does not discriminate its characters by dialectic peculiarities, as Greek comedy does: it scarcely even discriminates the tone of their diction, especially in Æschylus: all in fact, with slight occasional exceptions, are made to talk in the main like Attic poets, except in the choral odes: nor is it really a greater violation of dramatic illusion to bid the audience suppose that Orestes talks like a Phocian, than to tell them that the οἰκέτης in v. 875 talks like a servant. Παρνησιδα, the form given in the MSS., is preferred by Herm. Porson gave Παρνησιδα, which is supported by *Eum.* 11, where the MSS. have Παρνησοῦ. Blomf. observes that the Attics distinguished Παρνάσιος, the adj. of Parnassus, from Παρνήσιος, the adj. of Parnes, and argues that the true form here is Παρνασιδα, which would agree with Παρνασός, the spelling of Hesych., and the Latin *Parnasus*, the orthography of the oldest MSS. of Virgil, Propertius, Ovid, &c.

565. Peile rightly observes that that use of the opt., which does not seem to occur elsewhere after καὶ δὴ, implies that the case is likely to happen. The expression may be regarded as a condensed one for καὶ δὴ οὗτις δέδεκται (οὐ γὰρ δέξαιτ' ἂν, ἐπεὶ κ.τ.λ.)· μενοῦμεν. With φαιδρᾷ φρενὶ δέξαιτ' ἂν, Kl. comp. *Ag.* 520, φαιδροῖσι τοισίδ' ὁμμασι Δέξασθε.

566. λέξαιτ', MSS. δέξαιτ', Turn. κακοῖς qualifies δαιμονᾷ, and indicates the kind of possession, like δαιμονῶντες ἐν ἅτῃ, *Theb.* 1001. The reference is of course to the supernatural terror caused by Clytæmnestra's dream. So Cassandra exclaims, τοῦ τοῦ ὦ κακά, *Ag.* 1204, when the spirit of prophecy is on her. Kl. refers to *Eur. Alc.* 556 foll. as an illustration of the feeling that grief suspends the duty of hospitality.

567. οὕτως seems to express the attitude of supplication for admittance, which would lead the passer by to expostulate, on the assumption that they were what they appeared to be.

568. Boissonade and Herm. read δόμοις, as in *Soph. Ant.* 1255: δόμοις however seems so be used, as Peile remarks, to indicate that the passer by stops for a moment at the house, so that it is not to be connected with παραστείχοντα, but left by itself. Peile appositely refers to *Soph. Œd.* 7. 808, where ὄχου is similarly separated from παραστείχοντα, a passage which, singularly enough, Herm. was the first to explain satisfactorily, rejecting the correction ὄχον. παραστείχοντα, MSS. παραστείχοντα, Vett.

569. πύλῃσι, MSS. πύλαισι, Blomf. The former may be a form of a local dative, which however in that case we should expect to have found more frequently. It seems better than to regard the dat. as instrumental, with Blomf. and Words-

Αἴγισθος, εἴπερ οἶδεν ἔνδημος παρών;”
 εἰ δ’ οὖν ἀμείψω βαλὼν ἐρκείων πυλῶν
 κἀκείνον ἐν θρόνοισιν εὐρήσω πατρός,
 ἢ καὶ μολῶν ἔπειτά μοι κατὰ στόμα
 ἐρεῖ, σάφ’ ἴσθι, καὶ κατ’ ὀφθαλμοὺς βαλεῖ,

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worth, the latter of whom comp. ἀπῖλλαι τῇ θυρᾷ, Lysias, p. 359, ed. Reiske, and Horace’s ‘exclusus fore.’ Paley comp. Aristoph. *Ecol.* 420, ἀποκλείει τῇ θύρᾳ, *Wasps* 775, ἀποκλείσει τῇ κιχλίδι. In either case the expression is to be distinguished from πυλῶν ἀπείργειν, to drive from the gate, with which Stanley confounded it. ἀπείργεται, for which many editors read ἀπείργετε, a variation in Guelf., is well explained by Wordsworth, ‘Why does Ægisthus cause the suppliant to be driven away from him?’ Kl. comp. Hom. *Od.* i. 189, νεμεσσήθη δ’ ἐνὶ θυμῷ Ξεῖνον δῆτα θυρήσιν ἐφεστάμεν.

570. It is worth remarking that both Sophocles and Euripides actually represent Ægisthus as from home at the time of Orestes’ arrival, Æschylus evidently having no such meaning.

571. εἰ δ’ οὖν, *Ag.* 676, 1042. ἀμείβειν, of passing the threshold, like ἀμείβεσθαι, v. 965. Blomf. comp. *Pers.* 69, πορθμὸν ἀμείψας, Hdt. 5. 72, πρὶν ἢ τὰς θύρας αὐτὸν ἀμείψαι. ἔρκιον, Med. ἔρκειον, Guelf. ἐρκείων, Stanley.

572. Schütz appositely refers to Soph. *El.* 267, ὅταν θρόνοισι Αἴγισθον ἐνθακοῦντ’ ἴδω τοῖσιν πατράοις.

573. ἔπειτα is to be taken closely with μολῶν, the two cases supposed being if Orestes should come upon Ægisthus (v. 542), and if Ægisthus should come on him. Taken with the principal verb after the participle, as in *Theb.* 267, *Eum.* 438, it would

have no force here. κατὰ στόμα probably with ἐρεῖ: see on next verse.

574. ἐρεῖ is doubtful, being generally used, as Herm. remarks, not of talking, but of saying something, where the thing said is expressed. Hom. *Il.* 9. 55, however has οὐδὲ πάλιν ἐρέει, ‘shall not gainsay or contradict,’ without an acc. or object. clause; and De Jongh cites Plato *Gorg.* p. 495 a, εἴπερ παρὰ τὰ δοκοῦντα σαντῶ ἐρείς, *Menex.* p. 234 b, ὅστις ἐρεῖ ἐπὶ τοῖς ἀποθανούσι. βαλεῖν, MSS. βαλεῖ, Turn., a correction which can hardly be questioned, though the suspicion attaching to ἐρεῖ will not allow us to speak with certainty. κατ’ ὀφθαλμοὺς is parallel to κατὰ στόμα, as in Aristoph. *Frogs*, 626, ἵνα σοὶ κατ’ ὀφθαλμοὺς λέγῃ, comp. by Wordsworth. Abresch. comp. *Rhes.* 421, λέγω κατ’ ὄμμα σόν. Eur. *Or.* 288, εἰ κατ’ ὄμματα Ἐξιστόρου νιν. βαλεῖ then will be intransitive, as in *Ag.* 1173, the sense apparently ‘if he should suddenly present himself to my sight.’ It must be confessed, however, that if this interpretation be right, we should rather have expected κατὰ στόμα βαλεῖ . . . καὶ κατ’ ὀφθαλμοὺς ἐρεῖ, as in Eur. *Iph.* fr. 414, which I quote for the sake of one or two emendations, τοιάνδε χρὴ γυναικὶ πρόσπολον ἐᾶν (read προσπολεῖν νέα, προσπολεῖν from Musgrave), Ἥτις τὸ μὲν δίκαιον οὐ σιγήσεται, τὰ δ’ ἀσχερὰ μισεῖ (read μίσει, and comp. *Æsch.* fr. 297. 9) καὶ κατ’ ὀφθαλμοὺς ἐρεῖ (so Musgr. and others for ἐχεῖ).

πρὶν αὐτὸν εἰπεῖν, ποδαπὸς ὁ ξένος; νεκρὸν 575
 θήσω, ποδώκει περιβαλὼν χαλκεύματι.
 φόνου δ' Ἑρινὺς οὐχ ὑπεσπανισμένη
 ἄκρατον αἶμα πίεται τρίτην πόσιν.
 νῦν οὖν σὺ μὲν φύλασσε τὰν οἴκῳ καλῶς,
 ὅπως ἂν ἀρτίκολλα συμβαίνη τάδε 580
 ὑμῖν δ' ἐπαινῶ γλῶσσαν εὖφημον φέρειν,

σάφ' ἴσθι, as the Schol. remarks, in sense belongs rather to the next line. (ἀρεῖ, the conjecture of Bamb. and Herm., is not satisfactory, obliging us as it does to take κατ' ὀφθαλμούς differently from κατὰ στόμα, while the circumstance which it introduces, Ægisthus raising his eyes and dropping them, as not daring to look Orestes in the face, is one which would scarcely find place in a brief anticipatory sketch.)

575. ποδαπὸς ὁ ξένος, v. 657.

576. νεκρὸν θήσω, like τυφλὸν ἔθηκε, Hom. Il. 6. 139. ποδώκει τῷ ταχεῖ ξίφει, ὡς ἐπὶ ἐμψύχου δὲ εἶπεν, Schol. Stanley comp. Theb. 623, ποδώκες δμμα. περιβαλὼν seems best explained with Dobree as a metaphor from a net suddenly thrown round an animal. Comp. Eur. Med. 1278, ἀρκύων ξίφους, Herc. F. 729, ἐν βρόχοισιν ἀρκύων Ξιφηφόροισι. The explanation, 'I will fling him round my sword,' i. e. 'I will bury my sword in him,' belongs, as Kl. justly contends, to a death like that of Ajax (Soph. Aj. 899, 967), not to an ordinary death by the sword.

577. ὑπεσπανισμένος with the gen., as in Pers. 489, ὑπεσπανισμένους βορᾶς.

578. τρίτην is properly explained by Schütz, on a comparison of vv. 1065 foll., of the joint death of Ægisthus and Clytæmnestra, considered as the third of a series of which the

murder of Thyestes' children and that of Agamemnon are the first and second. πόσιν a cognate acc.; see on v. 97. Pauw and Blomf. rightly remark the allusion to the third libation, which appears from Antiphanes (Athen. 15, p. 692 e.) to have been of unmixed wine. Soph., who repeatedly imitates the language of this play in his Electra, uses ἄκρατον αἶμα, v. 785, without any second intention. Orestes wishes, as Kl. remarks, to express his hope that this third libation will be really one to Zeus Soter, and put an end to the revelry of blood, which began, as we learn from Ag. 1188 foll., when Atreus slew the children of his wife's seducer. The Chorus, v. 1073, speaks more doubtfully, σωτήρ, ἢ μόρον εἴπω; and asks when the calamity will be over, seeing that the Furies have already begun to fasten on Orestes.

579. σὺν οὖν, Med. σὺ οὖν, Guelf. νῦν οὖν, Blomf.

580. ἀρτίκολλος, which occurs again Theb. 373, expresses the exact juncture at which an event happens: ἄρτι however does not mean 'just now' or 'of late,' as in ἀρτιζυγία, ἀρτιτρεφής, &c., but merely denotes precision, so that the notion of time is derived from the whole of the compound, not from the first part of it.

581. ὑμῖν ἐπαινῶ φέρειν, like δρᾶσαντι παθεῖν φωνεῖ, v. 313, in each of which cases we should rather have ex-

σιγᾶν θ' ὅπου δεῖ καὶ λέγειν τὰ καίρια.
τὰ δ' ἄλλα τούτῳ δεῦρ' ἐποπτεῦσαι λέγω,
ξιφηφόρους ἀγῶνας ὀρθώσαντί μοι.

ΧΟ. πολλὰ μὲν γὰ τρέφει δεινὰ δειμάτων ἄχη,
πόντιαί τ' ἀγκάλαι κνωδάλων [στρ. α'. 585

pected the acc., as in *Supp.* 996.—
Wordsworth comp. γλῶσσαν εὐτυκον
φέρει, *Supp.* 994.

582. Σιγῶν θ' ὅπου δεῖ καὶ λέγων τὰ
καίρια is quoted by Gell. *N. A.* 13.
18 from the *Firebearing Prometheus*,
but that is no reason for suspecting,
with Dindorf, the genuineness of the
present line, which is perfectly in its
place. The Chorus obeys the latter
part of the injunction in its conversa-
tions with the nurse and with Ægis-
thus, as Kl. observes. Another si-
milar line occurs, *Theb.* 619, φιλεῖ δὲ
σιγᾶν ἢ λέγειν τὰ καίρια.

583. τούτῳ is rightly interpreted by
Schneider on *Theb.* 27, 490 of Hermes,
whose statue, as we have seen on v.
1, probably stood in the vestibule.
Comp. v. 727 foll., where the expres-
sions are parallel. ἐποπτεύειν and
ὀρθοῦν are peculiarly used in Æsch. of
divine agency, vv. 1, 489, 1063, and
Eum. 897, *Supp.* 673. Hermes was
called ἐναγώνιος or ἀγώνιος, fr. 374,
Pind. *Pyth.* 2. 10, *Isthm.* 1. 60, *Ol.* 6.
79, which Kl. cites on *Ag.* 513. ἐπο-
πτεῦσαι ὀρθώσαντι will then be equiva-
lent to ἐποπτεῦσαι καὶ ὀρθῶσαι.

584. Orestes and Pylades retire as
before: Electra enters the palace,
probably by the side door mentioned
v. 878.

585—652. *Olo.* 'Earth, sea, and
air have each its terrible products
(*Str.* 1). But nothing can compare
with the raging power of love in man,
and still more in woman (*Ant.* 1).
Witness Althæa burning the brand

with which her child's life was bound
up (*Str.* 2). Witness Scylla, sacri-
ficing a friend for an enemy, and
cutting off her father's fatal lock as
he slept (*Ant.* 2). So too but now,
when a wife lifted her hand against
her husband, a woman against a great
warrior—when the house became mas-
terless, and fell under weak female
rule (*Str.* 3). The Lemnian tra-
gedy is the type of all tragedies:
horrors which the gods hate, and
which bring their perpetrators to a
dishonoured end. Which of my in-
stances is out of place? (*Ant.* 3). The
sword of Justice strikes to the heart,
when right has been trampled on
(*Str.* 4). Justice sets up the anvil:
Fate forges the blade: blood begets
blood, and Erinnyes finds the child a
home (*Ant.* 4).'

585. γάρ, MSS. γὰ, Pors. Schütz.
Heath had conjectured γαῖα, Turn.
γ' ἀήρ, from the gloss of the Schol.,
which really belongs to v. 589.

586. καὶ δειμάτων, MSS. δειμάτων,
Heath. ἄχη as in v. 635, *Ag.* 1101,
1251, 1579, in all which passages it
has been needlessly proposed to alter
ἄχος into ἄγος. Comp. ἄλγος, *Ag.*
733; as a lion's whelp. With δει-
μάτων ἄχη comp. δεσπότου στύγει, v.
770.

587. ἀγκάλαι, αἱ κοιλόητες, Schol.:
as we should say, the lap of the sea.
Stanley comp. fr. 450 (?), κυμάτων ἐν
ἀγκάλαις, Kl. Eur. *Hel.* 1062, 1436,
πελαγίας ἐς ἀγκάλας. The word may
be chosen to suggest the notion of a

ἀνταίων βροτοῖσι
πλάθουσιν βλαστοῦσι καὶ πεδαίχμιοι

λαμπάδες πεδάοροι

590

πτανά τε καὶ πεδοβάμονα κἀνεμοέντων

αἰγίδων φράσαι κότον.

ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγοι, ἀντ. α'. 595

mother or nurse, like *τρέφει* and *βλαστοῦσι*.

589. *πλάθουσιν* should probably be *πλήθουσιν*, as Mr. Paley once suggested to me, the Doric form seemingly not being one of those admitted by the practice of the tragedians. *βλαστοῦσι*, the MSS. reading, is supported by *βλαστει*, Bion. *Id.* 6. 17, *βλάστειον*, Apoll. Rhod. 4. 1425, and perhaps *βλαστουμένη*, Soph. *Thyest.* fr. 235, and is required by the context, the subject of the strophe being the terrible products of earth, sea, and air. For the acc., see Excursus on vv. 278—296. The Schol. referred to on v. 285 has *πολλά τίκτει ὁ ἀήρ ἐκ τῆς ἡλιακῆς ἀκτίνος πτηνὰ καὶ ἔρπετα. εἰσὶ γὰρ ὄφεις ἐξ ἀέρος πίπτοντες*. The various corrections that have been proposed only injure the sense. *πεδαίχμιοι* is rightly explained by the Schol. *αἱ μεταξύ γῆς καὶ οὐρανοῦ λαμπάδες*.

590. *πεδάμοροι*, MSS. *πεδάοροι*, Stanley. The Schol. in *Med.* has *οἶμαι πέδουροι, ἔν' ἣ τὸ σημαινόμενον μετέωροι*, though another gloss gives *αἱ ἀκτίνες τοῦ ἡλίου αἱ καθημεριναί*, apparently pointing to *πεδάμεροι*, which is Wellauer's conjecture. *λαμπάδες*, then, will be the heavenly bodies, to which the power of production is attributed. Comp. Soph. *Ant.* 878, Eur. *Med.* 352, where *λαμπάς* is used of the sun. The Æolic *πεδ-* for *μετ-* occurs in *Prom.* 271, *πρὸς πέτρας πεδαρσίοις*.

592. *πτηνὰ*, MSS. *πτανὰ*, Herm. With *πτανά τε καὶ πεδοβάμονα*, comp. *Supp.* 1000, *καὶ κνώδαλα πτεροῦντα καὶ πεδοστιβῆ. κἀνεμοέντων αἰγίδων κότον* appears to depend on *βλαστοῦσι*, storms being coupled with living creatures as alike products of the air. *φράσαι* will then be the epexegetical infin., 'for a man to tell of,' like *Δὼς πλαγὰν ἔχουσιν εἰπεῖν Ag.* 367, *τέρτρωται δικτύου πλέον λέγειν ib.* 868, though it must be owned that the parallel would be more exact if *φράσαι* were the last word in the sentence. This interpretation is not without harshness, but it seems on the whole less objectionable in point of language than any other, at the same time that it suits the various requirements of the context. For *ἀνεμοέντων* we should have expected *ἀνεμοέσων*: but it is apparently to be classed with *γένναν βλαβέντα, Ag.* 120, *δρόσοι . . . τιθέντες, ib.* 562, and other instances adduced by Jelf, § 390. 1. c. obs., though no metrical necessity can be pleaded here. Kl. rightly observes that the *αἰγίς* is identical with the shield of Zeus, as is shown by *Il.* 4. 167, Virg. *A.* 8. 354. This will enable us to understand the appearance of Athene in *Eum.* 404, *πτέρων ἄτερ ροιβδοῦσα κόλπον αἰγίδος*, which is tantamount to saying that she came with a rushing wind on the wings of the storm, though of course the words are meant to be understood literally.

καὶ γυναικῶν φρεσὶν τλαμόνων

παντόλμους ἔρωτας

— — — ἄταισι συννόμους βροτῶν;

ξυζύγους δ' ὀμαυλίας

θηλυκρατῆς ἀπέρωτος ἔρως παρανικᾷ

600

κνωδάλων τε καὶ βροτῶν.

ἴστω δ' ὅστις οὐχ ὑπόπτερος

στρ. β'.

φροντίσιν δαεῖς

τὰν ἀ παιδολυμὰς τάλαινα Θεστίας μήσατο

605

595. λέγοι without ἄν, like τίς . . . κατὰσχοι, Soph. *Ant.* 605, and perhaps πῶς τίς . . . φράζειεν, *Ag.* 1376. The question seems suggested by φράσαι.

596. φρεσὶν τλαμόνων is equiv. to ταλασιφρόνων, as Blomf. remarks. φρεσσίν, MSS. φρεσίν, Ald. τλημόνων, MSS. τλαμόνων, Dind.

597. καὶ παντόλμους, MSS. παντόλμους, Kl., so as to connect ἔρωτας with γυναικῶν. The lacuna before ἄταισι he fills up by repeating ἔρωτας, a very plausible suggestion, and confirmed by the passage which he quotes, Soph. *Aj.* 1204, ἐρώτων δ', ἐρώτων ἀπέπανσεν, but seemingly liable to exception as not quite corresponding with πλάθουσι, v. 589. With ἄταισι συννόμους, comp. Soph. *Aj.* 123, ἄτη συγκατέξευκται, and contrast the description of love in Eur. *Med.* 844, τᾷ σοφίᾳ παρέδρους . . . ἔρωτας παντοίας ἀρετᾶς ξυνεργούς.

599. ξυζύγους δ' ὀμαυλίας clearly goes with what follows, as Heath was the first to perceive. Taken with what precedes, besides involving the change of δ' into θ', it would create an ambiguity with συννόμους, and form a very weak addition. The sense seems to be, as Blomf. interprets it, that the vehement passion of the female breaks through the restraints of wedlock both in beasts and

men. The extension of the remark to beasts, to which Bamb. demurs, is supported by Archil. fr. 17, ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος, σὺ δ' ἔργ' ἐπ' ἀνθρώπων ὀρᾶς Λεωργὰ κάθέμιστα· σοὶ δὲ θηρίων Ἰβρις τε καὶ δίκη μέλει. With παρανικᾷ, where παρά implies 'makes fatal conquest,' Kl. comp. Soph. *Ant.* 791 (a passage generally parallel), σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾶς ἐπὶ λῶβᾳ. With θηλυκρατῆς, comp. *Ag.* 1470, κράτος τ' ἰσόψυχον ἐκ γυναικῶν καρδιόδηκτον ἐμοὶ κρατύνεις. With κνωδάλων τε καὶ βροτῶν, comp. *Supp.* 999, θῆρες δὲ κηραίνουσι καὶ βροτοί, in a somewhat similar context.

602. ἴστω, 'let him be my witness,' like ἴστω Ζεὺς. So Virg. *G.* 3. 474, 'Tum sciat, si quis . . . videat.' δαεῖς· μαθῶν, Hesych. ἴστω δαεῖς are to be taken together, as the reflecting man (ὅστις οὐχ ὑπόπτερος φροντίσιν, ὅστις οὐ κουφόνους, comp. ἀνεπτερώθης, v. 228), is bidden to testify on the strength of the story that he is to hear. So Stephens, ὅταν δαῇ. (The sense is unquestionable, according to the present text: the metre, however, presents a difficulty, which, if insuperable, seems best removed by Paley's rather bold suggestion, τὰν δαεῖς ἂν παιδ.)

605. παιδολυμὰς is Dindorf's correction of παιδολύμας. For the story of

πυρδαῇ τινα πρόνοιαν, καταίθουσα παιδὸς δαφοινὸν
 δαλὸν ἤλικ', ἐπεὶ μολὼν ματρόθεν κελάδησεν,
 ξύμμετρον τε διαὶ βίου μοιρόκραντον ἐς ἅμαρ,
 ἄλλαν δεῖ τιν' ἐν λόγοις στυγεῖν ἀντ. β'. 613
 φοινίαν Σκύλλαν,
 ἄτ' ἐχθρῶν ὑπαὶ φῶτ' ἀπώλεσεν φίλον Κρητικοῖς 615
 χρυσεοδμήτοισιν ὄρμοις πιθήσασα δώροισι Μίνω,

Meleager, see Apollodorus, 1. 8.
 Ov. *M.* 8. 273. foll.

607.³ With πυρδαῇ πρόνοιαν, comp.
Pers. 113, λαοπόροις μαχαναῖς. τινα
 is probably to be referred to τάν, as if
Æsch. had said ἤντινα, as Paley sug-
 gests.

608. κ αἰθουσα or καίθουσα, MSS.
 καταίθουσα, Canter. The original
 corruption, as Peile remarks, may
 have been from ΚΑΤΑΙΘΟΥΘΑ into
 ΚΑΙΙΑΙΘΟΥΘΑ. Wordsworth in-
 stances Soph. *Phil.* 680, where the
 Harl. MS. has καμπυκα for κατ'
 ἄμπυκα. δαφοινός seems only to be
 used of colour. So Wordsworth, refer-
 ring to Wüstemann on Eur. *Alc.* 598.
 Peile comp. Hesych. δαφοινόν* μέλαν,
 δεινόν, ποικίλον, ἐρυθρόν, πυρρόν. The
 reference seems to be to the colour of
 the brand when first taken from the
 fire. δαλός is explained by Hesych.,
 ξύλον κεκαυμένον, τὸ ἐξηγμένον ξύλον.

609. ἐπεὶ, as in *Ag.* 40, ἀφ' οὗ.
 With μολὼν ματρόθεν, comp. *Theb.*
 664, φηγόντα μητρόθεν σκότον. κελά-
 δησε, MSS. κελάδησεν, Herm.

611. ξύμμετρον, as in Soph. *Ced. T.*
 1113, ἔν τε γὰρ μακρῷ Γῆρα ξυνάδει
 τῷδε τάνδρι σύμμετρος. διὰ, MSS.

διὰ, Cant. μοιρόκραντοσδ', Med.
 μοιρόκραντοσδ', Guelf. μοιρόκραντον
 δ', Vett. δ' was omitted by Cant.,
 Turn. having previously given μοι-
 ρόκρατον ἐς ἡμαρ. Dind. gives ἅμαρ.

613. ἀλλὰ δῆ, MSS. ἄλλαν,
 Pauw. δεῖ, Turn. Hermann's ἄλλαν
 δ' ἔστιν seems scarcely so good. ἐν
 λόγοις seems to go with στυγεῖν, 'to
 express hatred of her in speech,' like
 ἐν λόγοις πρεσβεύεται, *Eum.* 21.

615. ὑπαὶ is apparently to be taken
 with ἀπώλεσεν, as Kl., so that
 Scylla's reproach will be that she
 made use of enemies to take the life
 of a friend. There is much, however,
 to be said for Wellauer's interpre-
 tation, 'at the instigation of enemies,'
 and much also for Porson's correction,
 ὑπερ. For the story of Scylla, see
 Ov. *M.* 8. 1-151, and the *Ciris* attri-
 buted to Virgil.

618. Perhaps we should write
 χρυσεοδμάτοισιν, like ἐρίδματος, *Ag.*
 1461. The word itself is not free
 from suspicion, as no authority is
 quoted for the use of δέμω or its
 compounds in the sense of an artificer's
 work, and Hermann's χρυσεοκμήτοισιν
 is sufficiently tempting. The metre
 does not correspond precisely with v.
 607, but it would be hazardous to
 adopt Hermann's πυρδαῇτιν—χρυσο-
 κμήτοισιν. πιθήσασα, MSS. πιθή-
 σασα, Abresch., a word used by Hom.
Il. 9. 119, *Od.* 21. 369, Hes. *W.*
and D. 359, Pind. *Pyth.* 4. 109.
 (Heath's πεισθεῖσα, answering to
 αἰθουσα, or, as Porson conjectured,
 καλονσα, in the strophe, is far less
 likely.)

Νίσον ἀθανάτας τριχὸς νοσφίσας' ἀπροβούλως 620
 πνέονθ' ἃ κυνόφρων ὕπνω. κιγχάνει δέ νιν Ἑρμῆς. 622
 ἐπεὶ δ' ἐπεμνασάμην ἀμειλίχων στρ. γ'.
 πόνων, ἀκαίρως δὲ δυσφιλὲς γαμήλευμ' ἀπεύχετον
 δόμοις 625

620. The lock is represented by *Ov. M.* 8. 10, and the author of the *Ciris*, v. 122, as the guarantee, not of Nisus' life, but of the stability of his kingdom. *νοσφίσας*: hence the name *Ciris*. *ἀπροβούλως* with *πνέονθ'*, Peile well remarking that it was the poet's object to enlist his hearers' sympathies on the side of the unconscious sleeper, not on hers who thus unnaturally 'murdered sleep.'

622. A good commentary on *κυνόφρων* is found in *Supp.* 759, referred to by Blomf. *μεμαργωμένοι κυνοθρασεῖς, θεῶν οὐδὲν ἐπαίοντες*. So ἀναιδὴς expresses not only shamelessness, in our restricted sense, but want of feeling altogether, *αἰδώς* being that which shrinks from any wrong doing. *νιν* is rightly explained by the Schol. *τὸν Νίσον, μὴ τὴν Σκύλλαν*, as *Æsch.* is speaking of the crime, not of its punishment. The old commentator seems right, too, in interpreting *Ἑρμῆς, ὁ θάνατος, i.e. Ἑρμῆς χθόνιος*, though there may be also a reference to his attribute of *δόλιος*. *κιγχάνει* is especially used of death, as Blomf. shows. *Comp. Hom. Il.* 17. 672. 22, 303, 436. So *κιχάνομαι, Il.* 11. 441. *Soph. Œd. C.* 1450, *εἴ τι μοῖρα μὴ κιγχάνει*. *Simon.* 91, *μοῖρ' ἔκιχεν θανάτου*. *κιχάνει*, MSS., a letter having been erased in *Med.* before *χ*. *κιγχάνει*, *Porson.* *μν*, MSS. *νν*, *Blomf.*

α

623. *ἐπεμνήσαμεν*, MSS. *ἐπεμνησάμην*, *Heath*. This passage is perhaps not so desperate as has generally

been supposed. The general sense apparently is 'Now that I have begun to speak of the crimes of women (*comp. Juv.* 3. 114, 'et quoniam coepit Græcorum mentio'), I must come to that of wife against husband.' They proceed at once to touch on the domestic story of the royal house, which evidently forms the subject of the strophe—the hateful marriage of the usurpers, the plot of Clytæmnestra against her lord, the unkindled hearth, and the proverbially weak rule of a woman. These, says the Chorus, *ἀκαίρως τῶν*—words which may be explained either as a direct oxymoron, 'I pay them honour which is no honour,' *οὐ σέβω* or *οὐ λέγω*, as *Æsch.* elsewhere expresses it (*Ag.* 1612, *Eum.* 866), or, 'I celebrate wrongly,' *i.e.*, celebrate as wrong (see on v. 434, *ἀτίμως ἔλεξας*). For *δέ* in the apod. after *ἐπεὶ*, which *Buttmann* and *Hartung* are wrong in denying to Attic writers, see *Klotz. Devar.* 2. 371, foll. For the verb which belongs to two clauses placed in the second, *comp. vv.* 143, 554 (note). Here the ambiguity which might otherwise have been produced by the unusual length of the first clause seems to have been obviated by the insertion of the adverb, which really forms part of the verbal notion, on the same principle as in v. 232 (where see note) the preposition in the second clause apparently does duty for the verb.

625. Crimes are called *πόνοι* here,

γυναικοβούλους τε μήτιδας φρενῶν
 ἐπ' ἀνδρὶ τευχεςφόρῳ,
 ἐπ' ἀνδρὶ δάοις †ἐπικότῳ σέβας,
 τῶ δ' ἀθέρμαντον ἐστὶαν δόμων,
 γυναικείαν ἄτολμον αἰχμάν.

630

as πῆματα, v. 634, ἄχη, v. 635. γαμήλευμα must, in spite of the ὕστερον πρότερον, be the marriage of Clytæmnestra and Agamemnon, which is called δυσφιλές and ἀπεύχεται δόμοις (comp. *Ag.* 1192, ἀπέπτυσαν εὐνάς) from its results. So δυσδάμαρτος ἀνδρός, *Ag.* 1319.

626. γυναικοβούλους like ἀνδρόβουλον, *Ag.* 11. Æsch. perhaps had his eye on *Od.* 11. 436, γυναικείους διὰ βουλάς. A sharp contrast is intended between γυναικοβούλους and ἀνδρὶ, as in *Ag.* 1231, *Eum.* 625, foll., where, as here, Agamemnon's dignity is insisted on.

627. ἀνδρὶ τευχεςφόρῳ like ἀνδρα τευχιστήν, *Theb.* 644. This line is omitted in the MSS., but added in the margin of the Med. a m. pr.

628. δῆοις, MSS. δάοις, Dind. For ἐπικότῳ Paley adopts ἐπικότῳ from an anonymous critic, ap. Scholefi., who wished to read ἐπικότῳ ἔβαν. Paley also reads λαοῖς from a conjecture of my own; but there does not seem sufficient reason for changing δάοις, as there is some point in saying that a man, whose majesty was felt even by his enemies, fell by his wife. With ἐπικότῳ σέβας we might comp. *Supp.* 776, ἔνδικον σέβας. σέβας in app. with a noun in the dat. is doubtful, though it seems to be indeclinable in the sing. H. L. Ahrens, however, reads σέβα.

629. τῶν, MSS. τῶ, Stanley. See on v. 623. ἀθέρμαντον ἐστὶαν is parallel to πάνοιζυς ἐστία, v. 49, de-

noting the state of the family hearth under the usurpers, but whether the meaning is that it was joyless and inhospitable (comp. v. 565), that sacrifices had ceased to be offered (comp. the contrast in v. 863), or that there was no rightful lord to kindle the hearth (comp. *Ag.* 968-9), is not easy to say. Clyt., in *Ag.* 1435, speaks of Ægisthus as burning fire on her hearth, which seems to imply that he was to succeed to Agamemnon's rights, and so is not easily reconcilable with the sense here, at the same time that it illustrates the form in which it is conveyed. The Chorus, however, may purposely ignore him.

630. γυναικείαν αἰχμάν is a repetition of γυναικὸς αἶχμα, *Ag.* 483, also spoken of Clyt. The αἶχμή is the sign of power (*Prom.* 405), the proper ensign of the male ruler (*Pers.* 755, where πλοῦτον ἐκτήσω ξὺν αἰχμῇ is contrasted with ἔνδον αἰχμάζειν, which is a sort of oxymoron, answering nearly to the phrase here). ἄτολμον is explained by γυναικείαν. The language in which Clyt. is spoken of in this play, and in the *Agamemnon*, oscillates between horror of her unwomanly daring, and contempt for her as a woman placed where a man should be. The latter is the feeling here, as in vv. 302, foll. Comp. *Soph. El.* 1240, foll., where *El.* expresses scorn for her mother's sex, and *Or.* reminds her that Clyt. has shown that women can do daring deeds.

κακῶν δὲ πρεσβεύεται τὸ Λήμνιον ἀντ. γ'
λόγῳ· γοᾷται δὲ δήποθεν κατὰπτυστον. ἤκασεν δέ τις
τὸ δεινὸν αὐτὸν Λημνίοισι πήμασιν.

θεοστνγήτῳ δ' ἄχει 635

βροτῶν ἀτιμωθὲν οἴχεται γένος.

σέβει γὰρ οὔτις τὸ δυσφιλὲς θεοῖς.

τί τῶνδ' οὐκ ἐνδίκῳ ἀγείρω;

631. κακῶν πρεσβεύεται equiv. to πρέσβιστόν ἐστι κακῶν. So πρεσβεύω used intransitively takes a gen., Plato, *Laws*, p. 722 e. For the Lemnian tragedy, Kl. comp. Pind. *Pyth.* 4. 252, Apollod. 1. 9. 17. Æschylus's lost play, *Hypsipyle*, was doubtless on this subject.

632. πρεσβεύεται λόγῳ like ἐν λόγοις πρεσβεύεται, *Eum.* 21. δὴ ποθεῖ, MSS. δήποθεν, Schütz. after Turnebus' δῆποθεν. The word appears only to occur elsewhere in the phrase ὅποθεν δήποθεν; it is, however, acknowledged by Hesych., who explains it as λέξις συναπτική, ὡς καὶ τὸ δῆπον. The sense would seem to be 'from some quarter or other,' and hence from many quarters, like φοβεῖται τις, v. 59. Comp. the use of δήποτε, *Ag.* 577. (This seems more probable than such conjectures as Bamberger's γοᾶν δὲ δὴ ποθεῖ, or Hermann's γοᾷται δὲ γὰρ πάθος) γοᾷται, then, will be passive, as in Homer, not middle, as in other passages of the tragedians. There is, however, great plausibility in Blomfield's βοᾷται, in the sense of περιβόητόν ἐστι, which would be more forcible and better suited to the context. Comp. *Supp.* 583, ἔνθεν πάντα βοᾷ χθών. ἤκασεν—πήμασιν, in modern language, the horror of the day, is always compared to Lemnian crimes. αὐτὸν again, i.e., when the crime occurs a second time.

Hdt. 6. 138 is exactly parallel, νερόμισται ἀνὰ τὴν Ἑλλάδα τὰ σχέτλια ἔργα πάντα Λήμνια καλέεσθαι, showing that there is no occasion to change αὐτὸν into ἄν with Herm., after Portus.

634. πήμασι, MSS. πήμασιν, Porson.

635. ἄχει (see on v. 585) a dat. like θανάτοισι, v. 53 (see on v. 27). The sentence is commonly supposed to have a general reference, as βροτῶν γένος could not be said of the Lemnians alone: but its special meaning will be seen, if, with Heath, whose suggestion has been unaccountably overlooked, we join βροτῶν ἀτιμωθὲν, which will leave us free to understand γένος with the Schol. τὸ τῶν Λημνιάδων, at the same time that it brings out clearly the distinction (repeated in v. 637) between divine hatred and the human infamy that follows it. Comp. v. 295, where πάντων ἀτιμὸν θνήσκειν answers exactly to βροτῶν ἀτιμωθὲν οἴχεται.

638. There seems no authority for taking ἀγείρω in the technical sense of συνάγω, to conclude inferentially, like *colligo* in Latin, even if such a sense were poetical in itself, or easily reconcilable with τί τῶνδ'. The Chorus has been gathering, as it were, a heap of instances of crime, and asks at the end, 'which of these am I adding to the heap without reason?' τί τῶνδ' as in v. 338.

τὸ δ' ἄγχι πνευμόνων ξίφος
 διανταίαν ὄξυπενκὲς οὐτᾶ 640
 διαὶ Δίκας. τὸ μὴ θέμις γὰρ οὐ
 λάξ πέδον πατούμενον,
 τὸ πᾶν Διὸς σέβας παρεκβάντες οὐ θεμιστῶς. 645
 Δίκας δ' ἐρείδεται πυθμὴν· ἀντ. δ'

639. ἄγχι πνευμόνων is constructed grammatically with τό, really with οὐτᾶ. See on v. 507. 'The sword of Justice strikes to the vitals.' ἄγχι πνευμόνων, which evidently is not to be taken strictly, as if the lungs were to be grazed, not touched, may perhaps illustrate the use of ἀγχίαλος in *Pers.* 889, *Soph. Aj.* 135, where it can hardly mean more than 'maritime.' πλευμόνων, MSS. πνευμόνων, Rob., which Porson on *Eur. Or.* 271, after Brunck, pronounces to belong to early Attic, such as that of the tragedians.

640. διανταίαν, probably πληγὴν, understood as in *Ag.* 1386. ὄξυπενκὲς. ὀξύπικρον, Hesych., probably referring to this very passage. See Buttm. *Lex. ἐχεπενκὲς. σοῦται*, MSS. οὐτᾶ, Herm., the s having been accidentally repeated. It has been doubted whether οὐτᾶ is present or future. Wordsworth decides for the former, observing that futures which have the antepenultimate long are not contracted, 'quod criticis adhuc ignotum esse videtur.' The present too would seem better suited to the sense, which is evidently general.

641—4. διαὶ Δίκας, v. 787. διαί, here denotes the agent, as Justice is personified, 'in the hands of Justice.'—The sense of τὸ μὴ θέμις is fixed by οὐ θεμιστῶς immediately following, as well as by *Supp.* 335, to mean *crime*. λάξ πέδον πατούμενον seems from the whole context to refer to the neglect

of crime by the gods, not, as we should have expected from such passages as *Ag.* 372, 383, *Eum.* 540, the neglect or defiance of the gods by criminals. Perhaps there may be a sort of antithesis between the two kinds of neglect, 'if the criminal makes light of the gods, the gods do not make light of him,' as possibly in *Ag.* 370 foll., and so the words which would more properly express the one kind would be intentionally transferred to the other. τὸ πᾶν, which here as elsewhere (see on v. 331) is adverbial, will be more forcible if taken with the preceding than with the following words, coming after a negative, as in *Ag.* 993, οὐ τὸ πᾶν ἔχων ἐλπίδος φίλον θράσος—'not at all,' like οὐ πάντως, οὐ πᾶν. πέδον πατούμενον, changed by Herm. into πέδοι, is supported by and supports *Ag.* 1357. πέδον πατεῖν doubtless came to be regarded as a single notion, as it were a compound verb. πατούμενον seems to be a participle for a finite verb, as probably in *Eum.* 68, and perhaps in vv. 828 foll. below, *Ag.* 289, *Eum.* 385. παρεκβάντες, as Paley suggests, is a sort of epexegetis of τὸ μὴ θέμις, as θέλοντες in *Prom.* 201 of στάσις. On the whole the passage, though harsh in some of its expressions, does not appear corrupt. οὐ θεμιστῶς, Porson's correction for ἀθέμιστως, the reading of Guelf. and the early editions, is now found to be confirmed by Med., though the οὐ is there written so as to

προχαλκεύει δ' Αἶσα φασγανουργός·

τέκνον δ' ἐπεισφέρει †διμασε

δωμάτων παλαιτέρων

650

τίνει μύσος χρόνῳ κλυτὰ βυσσόφρων Ἑρινύς.

OP. παῖ παῖ, θύρας ἄκουσον ἐρκείας κτύπον.

resemble *a*. The accent was corrected by Dind.

645, 6. The stem or foundation of Justice (expressing its fixity) is used as the block, ἀκμόθετον (*Dict. A.* 'incus'), on which the anvil is placed for Fate to forge a sword, perhaps the same which we have seen put into the hands of Justice above, v. 639. In *Ag.* 1535 Μοῖρα, apparently the same as Αἶσα, is represented sharpening justice as a sword on a whetstone. προσχαλκεύει, MSS. προχαλκεύει, Herm. The former would suit the sense (comp. *Pind. P.* i. 167, ἀψενδεῖ πρὸς ἄκμονι χάλκευε γλῶσσαν), but the latter seems required by the metre, though it is doubtful whether the preposition, as in *προτυπέν Ag.* 133, denotes time, or, like the Latin *pro-cudere*, extension. Like φασγανουργός, the word seems not to occur elsewhere.

647—651. The passage as it stands is of course corrupt, and it is not easy to restore it with confidence, at least beyond a certain point. That διμασε δωμάτων conceals the words δόμοις, αἱμάτων, as the editors have seen, can hardly be doubted, as the context requires δόμοις for ἐπεισφέρει, αἱμάτων for παλαιτέρων, and both words were evidently read by the Schol., whose explanation is ἐπεισφέρει δὲ τοῖς οἰκοῖς τέκνον παλαιῶν αἱμάτων, ὃ ἐστι, τίκτει φόνος ἄλλον φόνον. But more is required to complete the metre and round off the sentence. Perhaps the best suggestion is Hermann's δόμοισιν,

ἐκ δ' αἱμάτων, Müller having proposed ἐξ αἱμάτων. τέκνον is the child of the Erinnyes, the new murder which is introduced into the house. Comp. with *Kl. Ag.* 1565, τίς ἂν γονὰν ἀραῖον ἐκβάλοι δόμων (where Ἀρά implied in ἀραῖον is synonymous with Ἑρινύς), v. 805 below, γέρων φόνος μηκέτ' ἐν δόμοις τέκοι. Possibly Bamb. may be right in supposing an additional allusion to Orestes entering the palace. τίνει or ἐκτίνει, as Paley remarks, is said of the Erinnyes, who from one point of view is regarded as the payer, not as the exactor of the debt, being supposed to render the victim to justice. So exactly *Ag.* 1501 ἀλάστωρ . . τὸνδ' ἀπέτισεν. τείνει, MSS. τίνει, Turn., and so the Schol. ἀπαιτεῖ. χρόνῳ is perhaps to be connected closely with κλυτὰ, as Donaldson contends, comparing *Pind. P.* ii. 32, χρόνῳ κλυταῖς ἐν Ἀμύκλαις, so as to denote the long connexion of the Erinnyes with the house. But it seems more natural to understand χρόνῳ of the delayed vengeance, (Comp. *Ag.* 462, Ἑρινύες χρόνῳ . . τιθεῖσ' ἀμανρόν), and regard κλυτὰ, which occurs nowhere else in *Æsch.*, as a sort of Homeric epithet of the Erinnyes as divine. With βυσσόφρων Paley well comp. μνήμων, used as an epithet of the Erinnyes, *Eum.* 382.

653—667. Orestes enters, and knocks at the principal door. Or. 'Is any one within to receive a guest?' *Servant.* 'Who is there?' Or. 'Take

τίς ἔνδον, ὦ παῖ, παῖ, μάλ' αὖθις, ἐν δόμοις;
 τρίτον τόδ' ἐκπέραμα δωμαίων καλῶ,
 εἴπερ φιλόξεν' ἐστὶν Αἰγίσθου διαί.

655

ΟΙΚΕΤΗΣ.

εἶεν, ἀκούω· ποδαπὸς ὁ ξένος; πόθεν;

a message to the rulers of the house—quickly too, as night is coming on—and say that I would see one or other of them, the master better than the mistress.'

653. παῖ παῖ was the common way of calling the slave at the door. Aristoph. *Birds*, 57, *Acharn.* 396, *Clouds*, 132. The language here is a mixture of the colloquial with the tragic.

654. Herm. reads *τίς ἔνδον*; See on v. 530. It is surely as natural to ask 'Who is within?' as 'Is any one within?' μάλ' αὖθις, v. 876.

655. We need not suppose, with Jelf, § 566. 3, that Or. calls out *ἐκπέρα*, *ἐκπέρα*, *ἐκπέρα*. The questions in the two former lines are each equivalent to *καλεῖν ἐκπέραμα*: here he varies the expression. *τρίτον τοῦτο* and similar expressions are found elsewhere used adverbially (e.g. Hdt. 5. 76. *τέταρτον δὴ τοῦτο ἐπὶ τὴν Ἀττικὴν ἀπικόμενοι*), as Wordsworth remarks, but we need not therefore separate *τρίτον τόδ'* here from *ἐκπέραμα*.

656. The reading of this line is not certain, as it is difficult to see why Æsch. should have written *διαί* with no metrical necessity, and if an alteration is to be made, the occurrence of *Αἰγίσθου βία*, v. 893, makes it very probable that *βία*, in some shape or other, should be read here. *Αἰγίσθου διαί*, however, makes perfectly good sense, as if it were *Αἰγίσθου διοικούντος*,

in the hands or under the rule of Ægisthus (Peile well comp. v. 641, *διαί Δίκας*, Ag. 19, οἴκον . . . οὐχ, ὡς τὰ πρόσθ', ἀριστα διαπονουμένον), and so explained, is perhaps more forcible than any of the conjectures proposed (Bamb. and Herm.'s *βίαν*, constructed with *καλῶ*, which is perhaps the best, seems open to the objection that Orestes is calling in this instance, as the previous verses show, for the slave, not for his master). *φιλόξεν'* as an epithet of *δῶματα* (which Porson altered by reading *φιλοξένη' στυν-βία*, Elmsley by *φιλοξενός τις*) is strongly confirmed by *δόμους δορυξένους*, v. 914, *δόμους ἐχθροξένους*, Eur. *Alc.* 574, a passage generally rather parallel, and compared by Wordsworth. Orestes, finding his call not answered immediately, makes the appeal which in v. 570 he had supposed to be made by a passer-by.

657. Whether the speaker answers from within or opens the door is not clear. *εἶεν*· *ἀκούω* similarly begins a line in Aristoph. *Peace*, 663. It is now generally allowed to stand, the apparent metrical fault being excused on the ground that Æsch. may have wished not to alter the common colloquial formula. Perhaps there may have been something in the pronunciation which smoothed over the difficulty, as would appear to be the case in v. 1049 (note). With the rest of the verse comp. v. 575.

ΟΡ. ἄγγελλε τοῖσι κυρίοισι δωμάτων,
 πρὸς οὔσπερ ἤκω καὶ φέρω καινοὺς λόγους·
 τάχυνε δ', ὥς καὶ νυκτὸς ἄρμ' ἐπείγεται 660
 σκοτεινόν, ὧρα δ' ἐμπόρους μεθίεναι
 ἄγκυραν ἐν δόμοισι πανδόκοις ξένων
 ἐξελθέτω τις δωμάτων τελεσφόρος
 γυνὴ τ' ἄπαρχος ἄνδρα τ' εὐπρεπέστερον
 αἰδὼς γὰρ ἐν λεχθεῖσιν οὐκ ἐπαργέμους 665

658. The subject of the ἀγγελία is given v. 663, τάχυνε—ξένων being thrown in parenthetically, as Paley was the first to point out.

660. Comp. *Pers.* 692, τάχυνε δ', ὡς ἄμεμπτος ὦ χρόνου. καὶ seems to refer back to τάχυνε, 'Make haste, as the car of night is making haste too.' With Νυκτὸς ἄρμα Stanley comp. Theocr. 2. 166, ἄντυγα Νυκτὸς, Kl. *Æsch. Hel. fr.* 67, μελανίππου Νυκτὸς.

661. ὦρα, MSS., ὦρα, Rob.

662. πανδόκοις with ξένων. Wordsworth comp. Pollux 9. 15, μέρη δὲ πόλεως καὶ πανδοκείον καὶ ξενῶν καὶ ὡς ἐν Ἰνάχῳ Σοφοκλῆς πανδόκος ξενόστασις. Kl. comp. Pind. *O.* 4. 15, ξέναι πανδόκοι. Paley remarks that δόμοις π. ξ. stands for the ξενῶν, as γυναικείοις δώμασιν, v. 36, for the γυναικωνίτις.

663. δωμάτων, more probably with ἐξελθέτω than with τελεσφόρος. τελεσφόρος seems to be like τελείου, *Ag.* 972, an epithet of the ruler of the house, who constitutes its perfection, more properly applied to a man, but here to a queen regnant. Comp. *Il.* 2. 701, where δόμος ἡμιτελής is said of the house of Protesilaus after his death.

6

664. ταπαρχος, Med., τόπαρχος G. Ald., τᾶπαρχος, Rob. τόπαρχος seems scarcely a likely word, as τόπος is not

strictly synonymous with δόμος, and Bamb.'s στέγαρχος (*Hdt.* 1. 133) is too far from the MSS. Thus it seems better with Kl. to read τ' ἄπαρχος (*Ag.* 1227, *Pers.* 327, according to the best MSS.), τε being strongly supported by ἄνδρα τ'. Orestes, as Kl. remarks, seems to wish to see the mistress as the chief person, and also Ægisthus, as one to whom he can speak more freely. Or τε-τε may be virtually equivalent to ἢ-ἢ, putting the two cases, though not expressly as alternatives. The change of construction in the latter part of the line may possibly be dramatic, as Orestes seems in v. 663 to have forgotten himself for the moment, showing more knowledge than he elsewhere affects, so that here he may be recovering himself.

665. οὐκ, as the absence of an ad- versative particle in the next line shows, is clearly right, negating not ἐπαργέμους but τίθησιν, and expressing what goes on when the person treating with a stranger is a man. λεχθεῖσιν is perhaps more doubtful, as the Schol., ἐν ταῖς πρὸς γυναῖκας ὁμιλίαις, points rather to λέσχαισιν, Emper and Herm.'s conjecture, and the use of the aorist participle, especially without an article, in the sense of a noun, is uncommon. ἐπαργέμους *Ag.* 1113. For the thought, comp. v. 736.

λόγους τίθησιν εἶπε θαρσήσας ἀνὴρ
πρὸς ἄνδρα κασήμενεν ἐμφανὲς τέκμαρ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ξένοι, λέγοιτ' ἂν εἴ τι δεῖ· πάρεστι γὰρ
ὁποῖά περ δόμοισι τοῖσδ' ἐπεικότα,
καὶ θερμὰ λουτρά καὶ πόνων θελκτηρία
στρωμνή, δικαίων τ' ὁμμάτων παρουσία.
εἰ δ' ἄλλο πρᾶξαι δεῖ τι βουλιώτερον,
ἀνδρῶν τόδ' ἐστὶν ἔργον, οἷς κοινώσομεν.

670

667. τέκμαρ is the proof of the truth of a story, as in *Ag.* 270, 315 (comp. *ib.* 352). Orestes challenges inquiry, as *Ægisthus*, vv. 851 foll., declares his intention to institute it. Comp. *Soph. El.* 774, 1111, in the last of which passages (compared by Abresch) the words seem imitated from this line.

668—673. *Cl.* 'Say what you want: if merely hospitality, it is at your service: if business, I will inform the master.' Clytæmnestra probably enters through the side-door through which Electra retired. Both were probably represented by the same actor, the *δευτεραγωνιστής*, who may also have played the nurse, the only other female character except the Chorus.

668. *πάρεστι γὰρ* meets the supposition that what they want is entertainment. Comp. v. 661. Clytæmnestra's speech here and elsewhere answers to Orestes': but we need not suppose with Kl. that she overheard what he said, or even that the message was exactly delivered to her.

669. Comp. perhaps *Ag.* 1046 *οἷα περ νομίζεται*, if that is rightly understood by Herm. of the rule of the house.

670. *θερμὰ λουτρά* is Homeric, *Il.* 14. 6., 22. 444, *Od.* 4. 451 (comp. by Bl. and Kl.), the bath being the natural refreshment after labour of any kind, though the frequent use of it (*Od.* 8. 247) was a luxury. *θελκτηρία* instead of *θελκτήρια* is due to Wakefield.

671. *δικαίων*, as De J. remarks, is an appropriate word in the case of hospitality, as in *Pind. O.* 2. 11, *δίκαιον ξένον*, *Eur. Alc.* 1147. Comp. the passages quoted by Lidd. and Scott s. v. under the first head. *ὁμμάτων* is illustrated by *Xen. An.* 7. 746 (quoted by Paley), *σὺ δὲ ἐδέξω ἡδέως καὶ ὁμμασι καὶ φωνῇ καὶ ξενίοις*, and by *On. M.* 8. 677 (quoted by Bothe), 'super omnia vultus Accessere boni, nec iners pauperque voluntas.' So *Ag.* 520, *φαιδροῖσι τοιοῖδ' ὁμμασι Δέξασθε*. *Eur. Iph. A.* 455, *πῶς δέξομαι νιν; πόιον ὄμμα συμβάλω;* We may render then 'the presence of courteous eyes.' *παρουσία* periphrastically, as in *Eur. Alc.* 606 (quoted by Wordsworth), *Soph. El.* 1104.

672. Schol. *εἰ δὲ οὐ διὰ ξενίαν ἤκετε, ἀλλὰ δι' ἄλλο τι*.—*βούλιος* means connected with *βουλή*, and so is applied here to a matter for counsel,

ΟΡ. ξένος μὲν εἰμι Δαυλιεὺς ἐκ Φωκέων·

στείχοντα δ' αὐτόφορτον οἰκεία σάγη 675

εἰς Ἄργος, ὥσπερ δεῦρ' ἀπεζύγην πόδας,

ἀγνώς πρὸς ἀγνώτ' εἶπε συμβαλὼν ἀνὴρ

ἐξιστορήσας καὶ σαφηνίσας ὁδόν,

Στρόφιος ὁ Φωκεύς· πύθομαι γὰρ ἐν λόγῳ·

ἐπείπερ ἄλλως, ὦ ξέν', εἰς Ἄργος κίεις, 680

πρὸς τοὺς τεκόντας πανδίκως μεμνημένους

in *Supp.* 599 to the counselling mind of Zeus.

674—690. *Or.* 'I am a traveller from Daulis in Phocis: on my way I happened to meet with one Strophius, who asked me, as I was going to Argos, to tell Orestes' parents of his death, and inquire whether they would have his ashes buried at home or on the spot.'

674. Orestes represents himself, as *Kl.* observes, as travelling on the road which led from Delphi and Daulis to the Peloponnesus. *Φωκίς μὲν ἡ γῆ κλήζεται, σχιστὴ δ' ὁδὸς* 'Es ταῦτὸ Δελφῶν κάπδ Δαυλίας ἄγει, *Soph. (Ed. T. 733, of the spot where Laius was killed.*

675. *οἰκείας ἄγῃ*, MSS. *οἰκεία σάγη*, *Turn.* αὐτόφορτον and *οἰκεία* are commonly explained as if the opposition were between carrying one's own baggage and having it carried by others (*Hesych.* explains αὐτόφορτοι by αὐτοδιάκονοι): they would seem, however, to be contrasted rather with carrying luggage for others, so as to denote that Orestes was a traveller on his own account, not a public traveller who would be employed by others to carry effects or messages. So *Schol.* ἐπὶ ἰδίᾳ πραγματείᾳ.—In *Eur. Or.* 726, Orestes sees Pylades ὁρόμῳ στείχοντα Φωκέων ἄπο.

676. ὥσπερ δεῦρ' ἀπεζύγην πόδας is

rightly explained by *Paley*, 'as I have now carried out my purpose by resting at Argos,' implying that *Or.* had not deviated from his original route in order to bring the message. Here again the *Schol.* is correct, though not generally followed by the commentators (*Abresch* and *De J.* are exceptions), τῆς ὁδοπορίας ἀπέλυσσα ἐπὶ τῷ ξενισθῆναι παρ' ὑμῖν. This explanation confirms that of the previous verse, and is confirmed by it. *Or.* compares his feet to horses, as those of the messenger *Theb.* 371 are compared to chariot-wheels. With this use of ὥσπερ *Paley* comp. v. 106, *Hdt.* 6. 41, ὥσπερ ὠρμήθη ἐκ Καρδίας πόλιος, ἐπλεε διὰ τοῦ Μέλανος κόλπου.

678. 'After the common inquiries had been exchanged'—'having asked my way and told me his,' as *Kl.* rightly explains it. To take σαφηνίσας ὁδόν, 'having told me my way,' would not agree so well with the next verse, as *Peile* remarks, nor with ἐξιστορήσας ὁδόν, even if it were not open to *Kl.*'s objection that the way was too well known to need pointing out.

679. Στρόφιος ὁ Φωκεύς, *Ag.* 881.

680. ἄλλως. δι' ἄλλην χρεῖαν, *Schol.* *Paley* comp. *Plut. Fort. Rom.* 12, τῶν βαρβάρων τις ἄλλος τὸν τόπον περιῶν, *Wordsworth Xen. Cyr.* 1. 2. 11.

681. πανδίκως=πάντως, δίκη being

τεθνεῶτ' Ὀρέστην εἰπέ, μηδαμῶς λάθῃ.
 εἴτ' οὖν κομίζειν δόξα νικήσει φίλων,
 εἴτ' οὖν μέτοικον, ἐς τὸ πᾶν αἰεὶ ζένον,
 θάπτειν, ἐφετμὰς τάσδε πόρθμευσον πάλιν. 685
 νῦν γὰρ λέβητος χαλκέου πλευρώματα
 σποδὸν κέκευθεν ἀνδρὸς εὖ κεκλαυμένον.
 τοσαῦτ' ἀκούσας εἶπον. εἰ δὲ τυγχάνω
 τοῖς κυρίοισι καὶ προσήκουσιν λέγων
 οὐκ οἶδα, τὸν τεκόντα δ' εἰκὸς εἰδέναι. 690

ΚΛ. οἱ ἄγώ, κατ' ἄκρας εἶπας ὥς πορθούμεθα.

added because the claim was a matter of obligation as between acquaintances. So Or. declares he regards it, v. 704. Peile comp. *Supp.* 419, γενοῦ πανδίκως εὐσεβῆς πρόξενος.

683. For this quasipolitical use of *νικᾶν* of opinions, see Lidd. and Scott s. v.

684. *μέτοικον* in relation to the land where he was buried, not to those who are supposed to give orders for the burial, which seems to be the sense of *θάπτειν*, 'to have him buried,' the subject of *κομίζειν* and *θάπτειν* being apparently *φίλους*. *κομίζειν* is peculiarly used of bringing or welcoming a stranger or exile home (v. 344, and Lidd. and Scott s. v.). There seems no reason to follow Schneider in writing *αἰείζενον*.

685. *πόρθμευσον*, as in Eur. *Iph. T.* 735, ὅρκον δότω μοι τάσδε πορθμεύσειν γραφὰς Πρὸς Ἄργος. The word here may perhaps be meant to suggest the notion that Orestes is asked to do the work of a professed ἄγγελος, for which an apology is asked by implication and felt to be due.

687. So Soph. *El.* 54 (quoted by Stanley) calls the urn which is supposed to contain the ashes of Orestes *τύπωμα χαλκόπλευρον*.—*λέβης* of an urn, *Ag.* 443.

689. 'To the masters of the house and his kinsfolk.'

690. Wordsworth remarks that *οὐκ οἶδα εἰ* either negatives a thing or leaves it doubtful, referring to Elmsley on Eur. *Med.* 911. *τὸν τεκόντα* is used generally, pointing to a general proposition, 'a man's father ought to hear news like this,' and doubtless used by Orestes to make himself appear as much of a stranger as possible. So *τοὺς τεκόντας*, v. 681, *τοῖς κυρίοισι κ. τ. λ.* v. 689, the latter of which is said even in the presence of Clytæmnestra.

691—699. *Cl.* 'Alas! this news is ruin. Cruel fate, that slays those near to me one after the other! Orestes seemed to be beyond harm's reach, and now our last hope is gone with him.'

691. The MSS. do not say to whom this speech is to be assigned. Rob. gave it to an attendant, Turn. and succeeding editors to Electra, to whom it seems at first sight naturally to belong, being apparently contrasted with Clytæmnestra's speech, vv. 707—718, much as the language of the mother and daughter is contrasted by Soph., while the words of v. 717 look like a taunting reference to those of v. 695.

ὦ δυσπάλαιστε τῶνδε δωμάτων Ἀρά,
 ὥς πόλλ' ἐπωπῆς κάκποδὼν εὖ κείμενα,
 τόξοις πρόσωθεν εὐσκόποις χειρουμένη,
 φίλων ἀποφιλοῖς με τὴν παναθλίαν.
 καὶ νῦν Ὀρέστης—ἦν γὰρ εὐβούλως ἔχων,

695

But Electra has left the stage to forward the plot within, and her return would scarcely be consistent with her brother's injunctions vv. 554, 579, not to mention the scenic objection that the same actor would be required to act Electra and Clytæmnestra. Well., perhaps the first modern editor who felt the difficulty, wished to assign the lines to the Chorus, and so Bamb. But it is far more probable, as Portus saw and the latest editors have seen, that Clytæmnestra herself is the speaker, as the tone of the speech is the same as that of her words in the *Agamemnon* (vv. 1567 foll., 1654 foll.), and again in this play (v. 891), as if she groaned under the murderous tyranny of the family destiny, even when herself executing its will. The grief may be hypocritical, though perhaps that word hardly suits the complexity of Clytæmnestra's character, but I do not see in the speech that ill-disguised exultation which Paley and others find in it. The nurse indeed testifies, v. 736, to the existence of the feeling: but Æsch. need not have meant her thoroughly to understand her mistress. οἱ ἐγώ, MSS. οἱ γώ, Canter. ἐνπᾶς, MSS. εἶπας, Bamb., Paley, a correction which appears clearly right, being confirmed by εἶπον v. 688, and paralleled by *Pers.* 300, ἐμοῖς μὲν εἶπας δώμασιν φάος μέγα, though Herm., without assigning a reason, pronounces it 'non apta oratio.' 'Your message is a message

of utter destruction to us.' The words are arranged as if εἶπας ὥς were parenthetical, πορθοῦμεθα being the really emphatic verb: see on v. 1021. κατ' ἄκρας πορθοῦμεθα, as Peile has seen, gives the physical image of the desolation of the house, κατασκαφαὶ δόμων, v. 50.

692. δυσπάλαιστε, the same image as ἀτρίακτος, v. 339. Ἀρά=Ἐρινός, *Eum.* 417.

693. ἐπωπῆς used nearly like ἐπισκοπεῖν v. 61, but in the special sense of taking aim. κάκποδὼν εὖ κείμενα can hardly be separated from πολλά, though by refusing to do so, we leave rather an awkward asyndeton in v. 695. The sense is explained v. 696, 7. ἐπωπαῖς, MSS. ἐπωπᾶς, Rob.

694. πρόσωθεν, as Peile has seen, corresponds to κάκποδὼν εὖ κείμενα.

695. Comp. Hdt. 3. 32, where Cambyses' sister illustrates the desolation of the family by a stripped lettuce, saying to her brother ταύτην κοτὲ σὺ τὴν θρίδακα ἐμιμήσας, τὸν Κύρου οἶκον ἀποφιλῶσας. Young is not likely to have copied Æschylus; but there is something of the same feeling in his well known lines, 'Insatiate archer! could not one suffice? Thy shaft flew thrice; and thrice my peace was slain.'

696. καὶ νῦν refers to πολλά v. 693, as if it had been ἄλλα πολλά. Comp. its use after αἰ μὲν, *Soph. Aj.* 1, 3. Ὀρέστης then is not to be connected with ἦν γὰρ κ. τ. λ., but made the subject of the sentence which is re-

ἔξω κομίζων ὀλεθρίου πηλοῦ πόδα—
 νῦν δ' ἥπερ ἐν δόμοισι †βακχίας καλῆς
 ἰατρὸς ἐλπὶς ἦν, παροῦσαν ἐγγράφει.

sumed in v. 698 after the parenthesis by νῦν δ', precisely as Soph., *El.* 783—6, makes his Clytæmnestra end her speech on the same occasion with a sentence where νῦν δ' is followed by a parenthesis, and repeated when the thread is taken up again. So the nurse contrasts her other sufferings with the death of Orestes, vv. 748, 9. εὐβόλως, Porson's correction, adopted by all but Kl., is very tempting: but εὐβούλως may perhaps be defended, the εὐβουλία shown in the removal of Orestes (*Ag.* 880 foll.), and here attributed to Orestes himself, as if he had concurred in it, being that which aggravated the grief of his death, as the efforts of the family had been counteracted by the curse. Kl. well comp. Eur. *Heracl.* 109, καλὸν δέ γ' ἔξω πραγμάτων ἔχειν πόδα, Εὐβουλίας τυχόντα τῆς ἀμείνωνος, which looks like an imitation of this passage.

697. The expression appears to be proverbial, according to the Schol., Suidas (αἶρειν ἔξω πόδα πηλοῦ), and Zenob. *Adag.* 3. 62, and occurs frequently in a less graphic form, as in *Prom.* 264, Eur. *l. c.* νομίζων, MSS. κομίζων, Rob., and so Schol. νομίζων πόδα might be explained like χρώμενος ποδί (comp. ἔχθος νομίζομεν, v. 101), on the analogy of νέμειν, νωμᾶν πόδα, in which sense it would agree better than κομίζων with the passages where ἔχειν πόδα is used, as Kl. remarks: the authority of the Schol. however may outweigh that of the MSS., and κομίζων is strongly confirmed by Soph. *Ant.* 444 (quoted by Wordsworth) σὺ μὲν κομίζοις ἂν σεαυτὸν ἢ θέλεις Ἐξω βαρείας αἰτίας,

and by αἶρειν in Suidas, ἀνέχειν in Eur. *Hipp.* 1293 (quoted by Peile).

698, 9. νῦν δῆπερ, MSS. νῦν δ' ἥπερ, Turn. The difficulty of these two lines is well known. I have little doubt, however, that by the clause ἥπερ—ἐλπὶς ἦν is meant the hope of the palace which was to cure the revelry of the Erinnys there, the κῶμος ξυγγόνων Ἐρινύων of *Ag.* 1188 foll., drunk on human blood, and refusing to quit the place of entertainment. Whether this could be appropriately called βακχεία καλή, the epithet being understood ironically, is, perhaps a little doubtful; so I have not disturbed the MSS. βακχίας, thinking that it may have been an adjective, the substantive of which has been corrupted. βακχίας ἄλης, bacchanalian frenzy, would not be unnatural; ἄσης perhaps better in itself, but further removed from the original. (Emper and Herm.'s ζᾶλης would give a different image.) The ἐλπὶς is probably to be identified with Orestes (comp. vv. 236, 776) as if it had been ὅσπερ, the attraction, which is not in itself uncommon (*Madv.* § 98. b), being here partially accounted for by the recommencement of the sentence at νῦν δ', which seems to make a new nom. natural. παροῦσαν ἐγγράφει is then most likely to be understood according to Paley's former interpretation, though discarded by himself, 'the hope that was to remove the revelry from the house registers it as there still.' But a satisfactory elucidation of the expression has still to be found. ἐγγράφει itself suggests the notion of a metaphor, if

ΟΡ. ἐγὼ μὲν οὖν ξένοισιν ᾧδ' εὐδαίμοσιν 700
κεδνῶν ἕκατι πραγμάτων ἃν ἤθελον
γνωστὸς γενέσθαι καὶ ξενωθῆναι· τί γὰρ
ξένου ξένοισιν ἐστὶν εὐμενέστερον;
πρὸς δυσσεβείας δ' ἦν ἐμοὶ τόδ' ἐν φρεσίν,
τοιόνδε πρᾶγμα μὴ καρανῶσαι φίλοις, 705
καταινέσαντα καὶ κατεξενωμένον.

ΚΛ. οὔτοι κυρήσεις μείον ἀξίως σέθεν,

only our knowledge enabled us to determine from what it is drawn. Those who make Ὀρέστης the subject and ἐλπίδα the object of ἐγγράφει may comp. Soph. *El.* 809, ἀποσπᾶσας γὰρ τῆς ἐμῆς οἴχει φρενὸς Ἄλ' μοι μόναι παρήσαν ἐλπίδων ἔτι. ἐν δόμοις doubtless goes grammatically with ἦν (comp. *Ag.* 1460, ἥτις ἦν τότε ἐν δόμοις), but it appears also to have some reference to the revelry as taking place in the house.

700—706. *Or.* 'I would much rather have deserved your hospitality by good news; but I had no choice, from my duty both to my acquaintance on the road and my entertainers here.'

700. Orestes, like other messengers, apologises for being the bearer of bad news. εὐδαίμοσιν of worldly prosperity, like εὐτυχεῖν, v. 59. It seems to be thrown in here to intimate that *Or.* is sensible of the advantage he is gaining, and wishes in common gratitude that he could have done more to earn it.

703. ξένου is the guest, ξένοισιν the hosts, whom the guest would naturally wish to gratify if he could. So Peile and others rightly explain it against *Kl.*, who reverses the relation, and supposes the meaning to be that a guest has no greater object than to earn his host's goodwill.

704. ἦν, MSS. δ' ἦν, Pauw. The

adversative particle seems necessary, though it is not clear whether it had better come third or fourth in the sentence. πρὸς δυσσεβείας on the side of or akin to impiety, like πρὸς γυναικός, *Ag.* 592, 1636. So πρὸς δίκης *Soph. Œd. T.* 1014.

705. καρανῶσαι v. 528, 'to accomplish a matter like this,' φίλοις including both Strophios and Clytæmnestra, each of whom had placed him under a separate obligation, which is explained in the next line.

707—718. *Cl.* 'You at least shall lose nothing: but you would like to retire and refresh yourselves: meantime I will inform the master, as I have yet a friend left.'

707. Pauw's conj. ἀξίων has been supposed to have been the reading of the Schol. from his explanation τῶν σοι ἀξίων τιμῶν; but the words were doubtless intended not so much to explain ἀξίως as to show that it is not to be connected closely with μείον, but constructed with κυρήσεις as a genitive would be. Wordsworth comp. *Aristoph. Thesm.* 187, μόνος γὰρ ἀν' λέξειας ἀξίως ἐμοῦ, *Soph. Œd. C.* 911, ἐπεὶ δέδρακας οὐτ' ἐμοῦ καταξίως. κυρήσεις ἀξίως is like καλῶς κυρεῖ, *Theb.* 23, βίον εὐ κυρήσας, *ib.* 699, where βίον is not the obj. of κυρήσας, but means 'in respect of life.' It is singular that there is a similar doubt in the parallel passage,

οὐδ' ἦσσαν ἂν γένοιο δώμασιν φίλος.
 ἄλλος δ' ὁμοίως ἦλθεν ἂν τὰδ' ἀγγελῶν.
 ἀλλ' ἔσθ' ὁ καιρὸς ἡμερεύοντας ξένους
 μακρᾶς κελεύθου τυγχάνειν τὰ πρόσφορα.
 ἄγ' αὐτὸν εἰς ἀνδρῶνας εὐξένοισι δόμων,
 ὀπισθόπους δὲ τούσδε καὶ ξυνεμπόρους·
 κἀκεῖ κυρούντων δώμασιν τὰ πρόσφορα.

710

Soph. *El.* 800, οὐτ' ἐμοῦ καταξίως Πράξιαις οὔτε τοῦ πορεύσαντος ξένου, where another MS. reading is κατ' ἀξίαν, *i. e.* κατὰξί' ἂν.—μεῖον, like ἦσσαν, less on that account.

709. ὁμοίως ἦλθεν ἂν. εἰ καὶ μὴ σὺ ἡγγεῖλας, Schol.

710. ἡμερεύοντας with μακρᾶς κελεύθου, like πρήσσωμεν ὁδοῖο, *Il.* 24, 264, and other instances of the genitive after words implying motion quoted by Jelf, § 522. 2.

712—3. So Admetus in Eur. *Alc.* 546 (quoted by Wordsworth) turns from Hercules to an attendant, ἡγοῦ σύ, τῶνδε δωμάτων ἐφεστίους Ξενῶνας αἶξας, royal personages being always attended by slaves on the stage. Orestes, being a traveller, has also ὀπίσθοποι of his own, who in like manner are mentioned here for the first time. The form ὀπίσθοπος is supported by ἀελλόπος, πούλυπος, Οἰδίπος, adduced by Blomf. δέ distinguishes between Orestes and his attendants, nearly as if μὲν had preceded, which seems to be the principle of its use in repetitions, Jelf, § 767. 3. a. These attendants probably did not accompany Orestes at his first appearance, but were introduced to assist his disguise, though it is not easy to gather the stage arrangements from the conduct of the action. At any rate, the difficulty does not seem sufficient to justify a change of read-

ing, such as Pauw's ὀπισθόπουον δὲ τὸνδε (τοῦδε, Herm.) καὶ ξυνέμπορον, referring to Pylades. Pylades, himself, we may remember, though mentioned incidentally in the play, is kept by histrionic necessities in the background, to the sacrifice of all true dramatic probability, which would have required that he should have been recognised and acknowledged on his first appearance with Orestes, so that we need not scrutinize carefully the circumstances of the introduction of other persons whose importance to the action is far less even than his. Hesych. explains ὀπισθόπους by ὑποστρέψας, and so Abresch, Peile, &c., interpret it here as a nominative; but it is hard to see why the servant should take two journeys, and not easy to believe that the word in a context like this can mean anything else than an attendant.

714. δώμασιν seems best constructed with πρόσφορα, so that the expression is parallel to ὅποιά περ. δόμοισι τοῖσδ' ἐπεικότα, v. 669, though the relation of πρόσφορα thus becomes not quite the same as in v. 711. δώμασι, MSS. δώμασιν, Vett.

715. ἐπευθύνω, MSS. ὑπευθύνω, Turn. confirmed by the Schol. ὡς δώσονται δίκην, and the gloss in G. ὑποδίκω. ὑπευθύνω is constructed with πρᾶσσειν, but attracted to αἰνῶ. See on v. 81.

αἰνῶ δὲ πράσσειν ὥς ὑπευθύνῳ τάδε. 715

ἡμεῖς δὲ ταῦτα τοῖς κρατοῦσι δωμάτων
κοινώσομέν τε κοῦ σπανίζοντες φίλων
βουλευσόμεσθα τῇσδε συμφορᾷς πέρι.

ΧΟ. εἶεν, φίλῃαι δμῳίδες οἴκων,
πότε δὴ στομάτων 720

δείξομεν ἰσχὺν ἐπ' Ὀρέσῃ;
ὦ πότνια Χθὼν καὶ πότνι' ἄκτῃ

χώματος, ἡ νῦν ἐπὶ νανάρχῳ
σώματι κεῖσαι τῷ βασιλείῳ,
νῦν ἐπάκουσον, νῦν ἐπάρηξον 725

νῦν γὰρ ἀκμάζει Πειθὼ δολίαν
ξυγκαταβῆναι, χθόνιον δ' Ἑρμῆν

716. Clyt. speaks generally, as Or. had done vv. 658, 689.

717. κοῦ σπανίζοντες φίλων can hardly be without reference to v. 695, so we must suppose that Clyt. is reassuring and correcting herself.

718. βουλευόμεθα, MSS. βουλευσόμεσθα, Steph. The deliberation which she contemplates seems to relate not to the truth of the story, though Ægisthus afterwards, v. 851, speaks of enquiring into that, but to the steps to be taken about Orestes, and perhaps, as Paley suggests, about her own safety, which the publication of the news might imperil. Clyt. retires through the side-door, Orestes, as the πρωταγωνιστής, probably through the principal door, the guest-chambers being supposed to be within, not, as Herm. thinks, in a separate wing of the building.

719—720. *Ch.* 'May we not raise our voices for Orestes? Help, Earth and grave of the dead! it is the hour for the powers of guile.'

719. φίλῃαι δμῳίδες like φίλῃαι δμῳίδες, *Supp.* 977, though φίλῃαι

means not dear to the speaker, but friendly to the family, as they are δμῳίδες οἴκων. Peile comp. *Ag.* 1491, φρενὸς ἐκ φιλίας τί ποτ' εἶπω;

720. 'How long is it to be before we show what our voices can do?' Peile well comp. *Ag.* 104, κύριός εἰμι θροεῖν . . . ἔτι γὰρ θεόθεν καταπνέει πειθὼ μολπᾶν ἄλκᾶν ξύμφυτος αἰών.

722. v. 540, note. ἄκτῃ χώματος, because of the similarity of a high-heaped mound to a shore, like ἀκτᾶν βῶμιον, *Soph. Ed. T.* 184. Comp. the connexion between ὄχθος and ὄχθη.

723. *Ag.* is spoken of as in *Ag.* 1227, *Eum.* 637, &c.

725. ἐπάρηξον, by sending up Agamemnon, vv. 460, 489.

726. δολία, MSS. δολίαν, Pauw. The former might conceivably stand, Πειθὼ being made the subject of ἀκμάζει, but the impersonal is more usual, and has to be assumed in any case for the latter part of the sentence. Persuasion is invoked to work belief of Orestes' tale.

727. ξυγκαταβῆναι like ξὺν δὲ γενοῦ πρὸς ἐχθρούς, v. 460, καταβῆναι like

καὶ τὸν νύχιον τοῖσδ' ἐφοδεῦσαι

ξιφοδηλήτοισιν ἀγῶσιν.

ἔοικεν ἀνὴρ ὁ ξένος τεύχειν κακόν·

730

τροφὸν δ' Ὀρέστου τήνδ' ὀρῶ κεκλαυμένην.

ποῖ δὴ πατεῖς, Κίλισσα, δωμάτων πύλας;

λύπη δ' ἄμισθός ἐστί σοι ξυνέμπορος.

καθήκειν, v. 455. With the use of δέ, which is like that in v. 713, comp. *Supp.* 16, κέλσαι δ'. Ἑρμῆα, MSS. Ἑρμῆν, Turn.

728. If καὶ τὸν νύχιον is right, it is to be compared with ἀνδρολέτειραν καὶ τὰν ῥίψοπλον ἄταν, *Theb.* 314, αἰδοῖα καὶ γοεδνὰ καὶ τὰ χρεῖ' ἔπη, *Supp.* 194 (neither of them, perhaps, beyond exception), at the same time that the article might have a propriety as showing that Hermes is invoked in reference to a second and distant attribute, χθόνιον being his name as god of the dead, νύχιον as god of fraud (Müller, § 98). ἐφοδεῦσαι, if genuine, must doubtless bear its ordinary intransitive sense, but it is difficult to see its fitness here, unless, with Lidd. and Scott, we generalise the notion of patrolling into that of surveying. A comparison of the parallel vv. 583-4 might suggest ἐφορεῦσαι as the equivalent of ἐποπτεύσαι, though neither the aor. nor the construction with the dat. seems usual. ἐφεδρεῦσαι, too, would be an easy correction, whether taken of Hermes lying in wait as the god of stratagem, or acting as ἐφεδρος, as he might well be called, though, so far as human warriors went, Or. had no ἐφεδρος, v. 866.

729. ξιφοδηλήτοισιν, *Ag.* 1528.

730—733. 'Here is a fruit of the news—Orestes' nurse in tears. Whither away?'

730. Seeing the nurse, the Chorus changes its tone. Possibly, as Peile

thinks, there may be a half irony in the present line; at any rate, there is an appearance of ignorance and almost of unconcern. 'The stranger would seem to be causing trouble.' τεύχειν κακόν as in *Eum.* 125. (Herm.'s notion that τεύχειν is an error for τυχεῖν, and that a line has dropped out, is quite baseless.) ἀνῆρ, MSS. ἀνὴρ, Porson. 731. κεκλαυμένην, v. 457, note. δέ has the force of γάρ.

732. The old reading, derived from Rob., was Γέλισσα, which was supposed to be a proper name. M. however, has Κίλισσα, which the latest editors have rightly preferred, Herm. referring to Hemsterhuis on Aristoph. *Plut.* p. 8, to show that slaves were commonly called by their gentile names, e.g. Θράττα. Pind. *P.* 11. 25 calls Orestes' nurse Arsinoe, as Pherecydes, according to the Schol. there and here, called her Laodamia. The nurse seems to be coming from the palace, not, as is generally supposed, going to it. Clytæmnestra has gone in to speak to Ægisthus, and not finding him, sends the nurse to fetch him. When found, he goes in, v. 849. The Chorus then asks the nurse whither she is crossing the threshold, πύλαι being used here not of the actual gates, but of the entrance. The door is probably that of the δευτεραγωνιστής, who performs the nurse as well as Clyt. and Electra.

733. ἄμισθος is probably to be understood passively, like ἄμισθος αἰοιδά,

ΤΡΟΦΟΣ.

Αἴγισθον ἢ κρατοῦσα τοῖς ξένοις καλεῖν
 ὅπως τάχιστ' ἄνωγεν, ὡς σαφέστερον 735
 ἀνὴρ ἀπ' ἀνδρὸς τὴν νεάγγελλον φάτιν
 ἐλθὼν πύθεται τήνδε, πρὸς μὲν οἰκέτας
 θετοσκυθρωπῶν ἐντὸς ὀμμάτων γέλων
 κεύθουσ' ἐπ' ἔργοις διαπεπραγμένοις καλῶς
 κείνη, δόμοις δὲ τοῖσδε παγκάκως ἔχει 740
 φήμης ὕφ', ἧς ἡγγεῖλαν οἱ ξένοι τορῶς.

Ag. 979, so that ἄμισθος ξυνέμπορος will be a companion who is not hired, as persons might be, to carry baggage, &c. (comp. v. 713), i.e., an unsought companion.

734—765. Nurse. 'My mistress sends me to fetch Ægisthus to the strangers. She looks sad, but she is really glad, and so will he be. Oh! this last blow is harder to bear than any. Dear Orestes! how I used to nurse him, getting up at night whenever he cried—and now to hear of his death! Well, I must go on my errand.'

734. τοὺς ξένους, MSS. τοῖς ξένοις, Pauw. The correction seems necessary, as it is difficult to believe that Æsch. would have used καλεῖν τοὺς ξένους for 'to call to the strangers' (ὅσοι κεκλήατο βουλήν, Il. 10. 195, is plainly different), or that ἄνωγε κ.τ.λ. means 'bids me say that the strangers are calling for Ægisthus;' or, lastly, as Herm. suggests, that Clytæmnestra bids the strangers call Ægisthus, i.e., through the nurse. We have had the converse error in v. 62.

736. v. 666.

738. θέτο σκυθρωπὼν, MSS. θετο-σκυθρωπὼν, Erfurd. ap. Herm., an admirable emendation, as Herm. rightly calls it, very similar to Porson's μετωποσφρόνων in Supp. 198. θετο-

σκυθρωπῶν seems slightly better (after Vettori's σκυθρωπῶν), as the forced grimness belongs rather to the eyes than to the laughter, unless we connect θετοσκυθρωπὼν closely with κεύθουσα, as if the grimness were the result of the concealment. θετο-σκυθρωπός, then, will mean, in lexicographical strictness of expression, 'adoptively sad-faced.' Others have come near the truth, Emper conjecturing ἐβελοςκυθρωπῶν, Well. θετῶς. With σκυθρωπῶν ὀμμάτων, Abresch well comp. Eur. Or. 1319, σκυθρωποὺς ὀμμάτων ἔξω κόρας, with γέλων κεύθουσ', Od. 19. 212, δόλω δ' ὄγε δάκρυα κεύθε.

740. ἔχειν, MSS. ἔχει, Rob., and so prob. the Schol. ἔχει is quite in keeping with the εἰρομένη λέξις of the nurse, and so more natural; otherwise ἔχειν might stand, as Peile and Paley suggest, the words being equivalent to διαπεπραγμένοις οὕτως ὥστε παγκάκως ἔχειν.

741. φήμης ὕφ', ἧς (Abresch) seem better than the common reading φήμης ὕφ' ἧς, as involving a less licence, though it is not easy to decide between the requirements of ordinary usage and the exemptions which may be permitted in a speech like this. In any case, the words refer to ἔχει, not to κεύθουσ'. The nurse has

ἦ δὴ κλύων ἐκείνος· εὐφρανεῖ νόον,
 εὖτ' ἂν πύθεται μῦθον. ὦ τάλαιν' ἐγώ·
 ὥς μοι τὰ μὲν παλαιὰ συγκεκραμένα
 ἄλγη δύσοιστα τοῖσδ' ἐν Ἀτρώεω δόμοις 745
 τυχόντ' ἐμὴν ἡλγυνεν ἐν στέροισι φρένα·
 ἀλλ' οὔτι πω τοιόνδε πῆμ' ἀνελχόμεν.
 τὰ μὲν γὰρ ἄλλα τλημόνως ἦντλουν κακά·
 φίλον δ' Ὀρέστην, τῆς ἐμῆς ψυχῆς τριβὴν,
 ὃν ἐξέθρεψα μητρόθεν δεδεγμένη, 750
 καὶ νυκτιπλάγκτων ὀρθίων κελευμάτων

struck into a new sentence, and goes off upon it.

742. There seems no contrast, such as Paley supposes, between the suppressed exultation of Clyt. and the open joy expected from Ægisthus. The words here mean little more than v. 765, though the expression is more emphatic. Perhaps it may be worth while, with Peile, to connect κλύων with εὐφρανεῖ, 'his hearing will make him a merry heart,' so as to avoid the tautology in the next line, though such tautology would be characteristic enough. ἐκείνον, MSS. ἐκείνος, Rob.

744. The 'old troubles,' as the Schol. explains, are the feast of Thyestes, the sacrifice of Iphigenia, and the murder of Agamemnon, the former of which doubtless the nurse could recollect no less than the latter. It seems more natural to explain συγκεκραμένα of the mixture of evils which the house had had to bear, the metaphor, as in *Ag.* 1260, being from mixing a mess or draught, than to connect it with μοι, on the analogy of *Soph. Ant.* 1311, συγέκραιμαι δύα, *Aj.* 895, οἷκτῳ τῷδε συγέκραιμένην, *Aristoph. Plut.* 853, οὕτω πολυφόρῳ συγέκραιμαι δαίμονι.

748. τλημόνως, in a good sense, like ἴσθι τλήμων οὔσ', *Ag.* 1302.

749. φίλον δ' Ὀρέστην. The accusative is put first, as frequently, as the object of the sentence, as though a transitive verb were to follow; but the speaker wanders characteristically, and does not recover herself, summing up in a different manner what she had meant to say here, vv. 761 foll. See on v. 675, and comp. *Soph. Œd. T.* 449, τὸν ἄνδρα τοῦτον δὲν πάλοι ζητεῖς . . . οὗτός ἐστιν ἐνθάδε, where, as here, there may be an attraction, like Virgil's 'urbem quam statuo.' In the present case the acc. is perhaps hazarded more readily, as it is at once seen to answer to τὰ μὲν ἄλλα κακά. No other instance of τριβή in this sense is quoted: but the transition from the spending of time to the object on which time is spent, as in the case of πόνος, &c., is sufficiently natural.

750. So the well-known line in *Aristoph. Ach.* 478, σκάνδικά μοι δός, μητρόθεν δεδεγμένος. Here, however, μητρόθεν is 'from the mother's womb,' as in v. 609, the nurse being perhaps also the midwife, as Abresch makes probable, comparing *Aristid. t.* 1, p. 24, *Hes. Theog.* 479, where δέχεσθαι is used of receiving a child as soon as born.

751. κελευμάτων (the MSS. form,

καὶ πολλὰ καὶ μοχθήρ' ἀνώφελιτ' ἔμοι
 τλάσῃ· τὸ μὴ φρονοῦν γὰρ ὥσπερεὶ βοτὸν
 τρέφειν ἀνάγκη, πῶς γὰρ οὔ; τρόπῳ φρενός·
 οὐ γάρ τι φωνεῖ παῖς ἔτ' ὢν ἐν σπαργάνοις, 755
 ἢ λιμὸς ἢ δίψη τις ἢ λιψουρία

read also by Med. in *Pers.* 397) seems rightly taken by Stanley with *πολλὰ καὶ μοχθηρά*. Comp. *Soph. Ant.* 1265, ὦμοι ἔμῳ ἀνολβα βουλευμάτων, and other instances quoted by Jelf, § 442 b. So perhaps *Supp.* 296, ταῦτα παλλαγμάτων, though the loss of a syllable there renders the reading doubtful. We need not then suspect the text here of corruption, as the words *καὶ πολλὰ κ.τ.λ.* may be constructed either as a nom., with an ellipse of the verb substantive, or an acc. intended to have been followed by a verb. *νυκτίπλαγκτος κεύματα* is like *νυκτίπλαγκτος πόνος*, *Ag.* 330, the property of the patient being transferred to the agent.

752. Comp. *Soph. El.* 1143, ὄμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς Ἀνωφελήτου, an imitation of this passage, though *Electra* is the speaker, and the details are not dwelt on in the same manner.

753—4. Scholef. was the first to explain *τρόπῳ φρενός* rightly, 'according to its humour.' Wordsworth comp. *Aristoph. Frogs* 1432, ἦν δ' ἐκτρέφῃ τις, τοῖς τρόποις ὑπηρετεῖν (of a lion's whelp), and the word *τροποφορεῖν*. For ὥσπερεὶ βοτὸν he most appositely refers to *Soph. Poim.* fr. 462, where the shepherds say of their flocks *τούτοις γὰρ ὄντες δεσπόται δουλεύομεν*, *Καὶ τῶνδ' ἀνάγκη καὶ σιωπῶντων κλύειν*. There is a verbal contradiction between *τὸ μὴ φρονοῦν* (with which comp. *Soph. Aj.* 554) and *φρενός*, but it creates no real harshness.

756. Porson (or rather Stanley) corrected *εἰ λιμὸς*, an easy change, as the words are frequently confounded, the pronunciation having been, at least at one time, the same (*A. P.* Stanley on *St. Paul*, 2 *Cor.* 3. 1, note), besides their resemblance to the eye. Whether *ἦ* can stand is doubtful: it is not vindicated by such passages as *v.* 890, *Prom.* 780, which are instances of the indirect question, but it may possibly be a case of a conditional sentence expressed without a conditional prefix (Jelf, § 860. 8, *Madvig*, § 194. a. R. 3), though in the other instances quoted the sentence so expressed is placed before that to which it forms a virtual protasis. If the possibility of such a mode of expression be conceded, it is easy to see that its rude simplicity may have recommended it to *Æsch.* here, bearing as it does a strong analogy to other constructions in the speech (*v.* 740, &c.); and, accordingly, I have ventured to leave it in the text. *δίψη*, again, is a doubtful form (see however Wordsworth, in *Philolog. Museum*, vol. i., pp. 222 foll.), but it has, at any rate, the analogy of *πείνη*, the secondary form of *πείνα*, and the reading *δίψη τις* (with which comp. *Ag.* 55, ἦ τις Ἀπόλλων, *τις* having nearly the force of *πov*) seems more *Æschylean* than any of the various conjectures that have been proposed. Comp. *Soph. Œd. C.* 95, ἦ σεισμόν, ἦ βροντὴν τιν', ἦ Διὸς σέλας.

ἔχει, νέα δὲ νηδὺς αὐτάρκης τέκνων.
 τούτων πρόμαντις οὔσα, πολλὰ δ', οἶομαι,
 ψευθεῖσα παιδὸς σπαργάνων φαιδρύντρια,
 κναφεὺς τροφεὺς τε ταὐτὸν εἰχέτην τέλος. 760
 ἐγὼ διπλῆς δὲ τάσδε χειρωναξίας
 ἔχουσ' Ὀρέστην ἐξεδεξάμην πατρί.
 τεθνηκόςτος δὲ νῦν τάλαινα πεύθομαι.
 στείχω δ' ἐπ' ἄνδρα τῶνδε λυμαντήριον
 οἶκων, θέλων δὲ τῶνδε πεύσεται λόγων. 765

757. νέα νηδὺς like σπλάγχχων νέων, *Eum.* 859 (comp. by Wordsworth), νέα φροντίς, *Eur. Med.* 48.

758. οἶομαι is slightly ironical, as we should say, 'I should just think so,' the nurse intending to lay a stress on her troubles.

759. In φαιδρύντρια, as in other words of the same class, the final α is short, the word being formed so that the antepenult should be long. Wordsworth, who has himself adverted to the question in *Ph. Mus.* vol. i. p. 222, refers to Valckenaer and Monk on *Eur. Hipp.* 585, and Elmsley on *Med.* 156.

760. The nurse was apparently going to complete the sentence with some verb with which φαιδρύντρια might have been closely constructed, when it struck her as more forcible to say that fuller and nurse held the same office, in other words, that their duties had to be combined. We should have naturally expected γναφεὺς τε τροφεὺς τε, as τροφεὺς is not a mere adjunct, but a necessary part of the subject, but the intonation, as Herm. remarks (*Opusc.* 3, 253), may have supplied the place of the particle, and perhaps the absence of strict logical connexion may have been intended by Æsch. τροφεὺς is of course

substituted for τρόφος to answer to γναφεὺς. στροφεὺς, *M.* τροφεὺς, *Rob.*

761. The expression in the preceding line had been general, so the nurse here applies it to herself. χειρωναξία, *Prom.* 45.

762. There is no occasion to take πατρί 'for the father,' with Paley. The child is committed by the father to the nurse, either actually or virtually, so that the dat. is the Homeric dative, after δέχεσθαι, *Il.* 2. 186, &c. (Porson on *Eur. Hec.* 539). *M.* gives πατρός as a second reading. ἐκδέχεσθαι, like *excipere*, implies that the person who receives a thing stands next in succession to the giver.

763. τεθνηκόςτος πεύθομαι, virtually like πεισόμενος πατρός δὴν οἰχομένοιο, *Od.* 1. 281.

764. λυμαντήριον, *Ag.* 1438. The word is prob. used generally, with no particular reference either to Ægisthus' adultery, or his wasting the substance of the house, v. 943, though it might apply to either.

765. Blomfield's τόνδε — λόγον, which is recommended on grounds of euphony, is plausible, involving as it does little or no change, but can scarcely be called necessary.

766—773. *Ch.* 'How would she have him come?' *N.* 'What do you

ΧΟ. πῶς οὖν κελεύει νιν μολεῖν ἐσταλμένον ;

ΤΡ. ἦ πῶς ; λέγ' αὖθις, ὡς μάθω σαφέστερον.

ΧΟ. ἦ ξὺν λοχίταις, εἴτε καὶ μονοστιβῇ ;

ΤΡ. ἄγειν κελεύει δορυφόρους ὁπάοντας.

ΧΟ. μὴ νῦν σὺ ταύτ' ἄγγελλε δεσπότου στύγει· 770
ἀλλ' αὐτὸν ἐλθεῖν, ὡς ἀδειμάντως κλύη,
ἄνωχθ' ὅσον τάχιστα γηθούσῃ φρενί.

mean?' *Ch.* Why, attended or alone.' *N.* 'With a guard.' *Ch.* 'Do not give any such message: bid him come alone to hear good news.'

767. ἦ πῶς, MSS. ἦ πῶς, Porson. *δπως*, which Schütz conj., is the usual way of retorting a question with πῶς, at least in the comic writers and Plato: but Well. comp. Eur. *Ion.* 958, Π. καὶ πῶς ἐν ἀντρῷ παῖδα σὸν λιπεῖν ἐτλης; K. πῶς δ'; οἰκτρά πολλὰ στόματος ἐκβάλλουσ' ἔπη.

768. Paley rightly retains ἦ ξὺν. ἦ is not unusual in direct questions (*Jelf*, § 875. a), and the alternative εἴτε is sufficiently supported by Well. from Eur. *Alc.* 114, though the sentence there is not interrogative.

770. δεσπότου στύγει is rightly explained by Stanley 'domino detestando,' as we should say, 'our abomination of a master.' Comp. Soph. *El.* 1241, ἄχθος γυναικῶν, which is said of Clyt. in much the same tone. Elsewhere στύγος is used with a gen. of the person feeling the loathing, as in v. 1028, θεῶν στύγος. But it can have no such sense here, as Ægisthus would never have been described thus briefly as 'the hated of our master' (Orestes or Agamemnon), and a double meaning is not to be thought of. The only tenable alternative would be to regard μὴ ἄγγελλε as a positive injunction, and connect δεσπότου στύγει

with it. 'Forbear to give such a message from hatred of our master,' in other words, 'give no such message, as you hate our master,' στύγει being constructed like φόβω, v. 102.

771-2. 'Bid him come alone, that he may hear without alarm.' It may be questioned whether ὡς κλύη depends on ἀνωχθι or on ἐλθεῖν, in other words, whether it expresses the secret intention of the messenger, or forms part of the message; but ὡς πύθεται, vv. 736, 7, looks rather like the latter. Again, it is not clear whether γηθούσῃ φρενί refers to Ægisthus or to the nurse, as it might apply well to either (not, as Herm. contends, to neither); to Ægisthus, who would thus be told to come with joy at his heart, as there was good news waiting him; to the nurse, who would be told to exchange her tears for joy, as a more fitting accompaniment to the amended message. The former is slightly supported by Soph. *El.* 1431, ἐφ' ἡμῖν οὗτος (Ægisthus) ἐκ προασπίου Χωρεῖ γεγηθώς: the latter perhaps more strongly by the nurse's question, v. 774, which seems to imply that she had been bidden to rejoice, though it may indicate no more than her surprise that she should have been told even in speaking to Ægisthus to talk of it as a joyful matter. A further question about the reference of ὅσον τάχιστα is of comparatively little

ἐν ἀγγέλῳ γὰρ κυπτὸς ὀρθοῦται λόγος.

ΤΡ. ἀλλ' ἡ φρονεῖς εὖ τοῖσι νῦν ἡγγελέμεναις ;

importance, and indeed depends on the answer given to that just raised. *τάχιστ' ἀγαθούση*, MSS. *τάχιστα γαθούση*, Turn. *γηθούση*, Pauw, which is doubtless the Attic form, though the present is unusual.

773. *κρυπτὸς ὀρθούση φρενί*, MSS. The line is quoted by Eustathius, on *Il.* 15. 207, and by a Schol. on the same place, with the words *κρυπτὸς ὀρθοῦται λόγος*, and attributed to Euripides. Musgrave first saw that it belonged to this place, and Porson followed him. The transcriber was obviously misled by the termination of the previous line, as in *Ag.* 1216-7. The Homeric Schol., however, seems to have another reading, *κυπτός*, and this Blomf. and Peile rightly prefer, as palpably answering to *ὀρθοῦται*. The latter well remarks that the language is proverbial, 'In the hand of the messenger a crooked story is made straight,' *i.e.*, it rests with the bearer of a message to give it what turn he pleases, and as well comp. *Thuc.* 7. 8, *τὴν αὐτοῦ γνώμην μηδὲν ἐν ἀγγέλῳ ἀφανισθεῖσαν*,—as we might say, 'in the messenger's mouth,' or 'in passing through the messenger.' The line is no part of the message to Ægisthus, but is partly addressed to the nurse, partly remarked by the Chorus to itself, as a *γνώμη* apposite to the occasion.

774—782. *N.* 'Do you call it good news?' *Ch.* 'What if bad were to turn to good?' *N.* 'Why, our hope is cut off.' *Ch.* 'Not just yet.' *N.* 'What? have you heard any other news?' *Ch.* 'Go and do as we bid you, and Heaven will provide.' *N.* 'I will, and may Heaven order things for the best.'

774. *φρονεῖς εὖ* is rightly interpreted by the Schol. *χαίρεις*. This sense is required by the usage of *ἀλλ' ἦ*, which perhaps has not been sufficiently understood. It will be found, I believe, almost always to be employed in statements or hypotheses to which the speaker wishes to represent himself as driven rather against his will, as if they alone were possible. So *v.* 220, *ἀλλ' ἦ δόλον τιν'*, ὦ ξέν', ἀμφὶ μοι πλέκεις; 'Surely you must mean to trick me.' *Ag.* 276. *ἀλλ' ἦ σ' ἐπιάνεν τις ἄπτερος φάτις*; 'Well, then, surely you have been fattening on some wingless tale' (whatever may be the meaning of the latter words). *Supp.* 913, *ἀλλ' ἦ γυναικῶν εἰς πόλιν δοκεῖς μολεῖν*; 'Surely you must suppose it is a city of women that you are come to.' Comp. also *Soph. El.* 879, *ἀλλ' ἦ μέμνηας*, ὦ τάλανα, κάπῃ τοῖς Σαυτῆς κακοῖσι κάπῃ τοῖς ἐμοῖς γελᾶς; a consideration of which will show the impossibility of understanding *φρονεῖς εὖ* here, 'are you in your right mind?' The only class of possible exceptions to the usage so explained, of which I am aware, is that where the verb is the deliberative conjunctive, *Soph. CEd.* C. 26, *Eur. El.* 983, and there a similar explanation would be admissible, expressing the unwillingness of the speaker to suppose that he is meant to take the step in question. There appears no occasion to distinguish, as Valckenaer and others have done, between *ἀλλ' ἦ* and *ἀλλ' ἦ*, or, again, to discriminate *ἀλλ' ἦ* interrogative from *ἀλλ' ἦ* affirmative, as all the instances quoted fall easily under one class, that of *ἀλλ' ἦ* interrogative, as explained above, though

- ΧΟ. ἄλλ' εἰ τροπαίαν Ζεὺς κακῶν θήσει ποτέ; 775
 ΤΡ. καὶ πῶς; Ὀρέστης ἐλπίς οἷχεται δόμων.
 ΧΟ. οὐπω· κακός γε μάντις ἂν γνοίῃ τάδε.
 ΤΡ. τί φής; ἔχεις τι τῶν λελεγμένων δίχα;
 ΧΟ. ἄγγελλ' ἰοῦσα, πρᾶσσε τὰπεσταλμένα.
 μέλει θεοῖσιν ὦνπερ ἂν μέλη πέρι. 780

it is also possible that the interrogation may be an abbreviated form of τί ἄλλο ἄλλ' ἤ, so that ἄλλ' ἤ should be written in all cases. From want of attention to this uniformity of usage, ἄλλ' ἤ or ἄλλ' ἤ has been introduced where it would have no place, as in the very next line, v. 775, by Stanley and Well., in *Supp.* 511, even by Porson and Herm. Whether εὖ φρονεῖν can be taken as actually equiv. to εὐφραίνεσθαι, in default of other instances, as Paley thinks, is doubtful: it would seem safer to understand it in its ordinary sense, 'You are well affected to the late news,' think it friendly, or, as we should say, think well of it. τοῖσι νῦν ἀγγέλασι refers, not like ἀγγελλε, ἀγγέλω, just above, to the nurse's message, but to the tidings brought by Orestes.

775. ἄλλ' εἰ is 'but what if,' or 'but suppose.' ἄλλ' εἰ δρακόντων δυσφρόνων ἐχθίοσι; *Supp.* 511, 'but suppose you were to give us up to far worse than deadly serpents,' is the suspicious question of the Chorus, after the king had promised in metaphorical language not to give them up to ravening birds of prey—as if they had said, 'a metaphorical guarantee is not a sufficient security against enemies whose malignity no metaphor can express.' Porson's τροπαῖον or τροπαία is exceedingly probable, as θήσειν τροπαία occurs *Theb.* 277, στήσαι

τρόπαία τῶν κακῶν, *Eur. Or.* 713, and Zeus would naturally be mentioned as τροπαῖος (*Soph. Ant.* 143, comp. by Wordsworth) or νικήφορος. But τροπαῖαν is supported by *Eur. El.* 1147, ἀμοιβαὶ κακῶν μετὰτροποι πνέουσιν αἰνραὶ δόμων (quoted by Blomf.), and Ζεὺς θήσει may be compared, as Peile remarks, with *Ag.* 970, ὅταν δὲ τεύχη Ζεὺς ἀπ' ὀμφακος πικρᾶς Οἶνον. τροπαία, too, a word very rarely found, would seem to be a favourite with *Æsch.*, occurring *Ag.* 219, *Theb.* 706.

776. καὶ πῶς, *Ag.* 550, 1310.

777. Comp. *Soph. El.* 1481, καὶ μάντις ὦν ἄριστος ἐσφάλλου πάλοι;

778. τῶν λελεγμένων, the messenger's report. It signifies little whether δίχα be interpreted different from, or simply apart from. Wordsworth remarks that ἔχεις signifies 'cognitum habes,' and comp. *Soph. Ant.* 9, ἔχεις τι κείσῃκουσας;

779. πρᾶσσε τὰπεσταλμένα, *Eur. Tr.* 1149. The injunctions here are of course those of the Chorus. ἀγγέλ' or ἄγγελ', MSS. ἄγγελλ', Rob.

780. Comp. *Ag.* 974, μέλοι δέ τοι σοὶ τῶνπερ ἂν μέλλῃς τελεῖν, where as here the language is intentionally enigmatical, though the tone of the two passages is sufficiently different. Wordsworth also comp. *Soph. Ant.* 1335, μέλει γὰρ τῶνδ' ὅτοισι χρὴ μέλειν. μέλλει-μέλλῃ, MSS. μέλει-μέλλῃ, Ald.

ΤΡ. ἀλλ' εἴμι καὶ σοῖς ταῦτα πείσομαι λόγοις.
γένοιτο δ' ὡς ἄριστα σὺν θεῶν δόσει.

ΧΟ. νῦν παραιτουμένα μοι, πάτερ Ζεῦ θεῶν Ὀλυμπίων,
δὸς τύχας τυχεῖν δόμου κυρίως
†τὰ σωφροσυν εὖ μαιομένοις ἰδεῖν. 785

781. With the construction ταῦτα πείσομαι, comp. *Theb.* 1065, τίς ἂν οἶν τὰ πίθοιτο;

782. σὺν θεῶν δόσει is equivalent to the common expression σὺν θεοῖς. So θεῶν διδόντων, *Theb.* 719, though evil is there spoken of.

783—837. *Ch.* 'Grant me good fortune, Zeus, for the rightful lords of the palace. Place Orestes over his enemies: he will repay thee well. Remember whose son he is, and let not the car of fate whirl him on wildly. Ye Gods of the palace, stop the course of slaughter, and let these horrors be the last. Thou God of Delphi, let joy succeed to sorrow, and Hermes with thee, the speeder of action, the revealer and concealer of secrets. Then the house in gratitude will bring out its wealth and raise the song. Only let Orestes be bold, stifle the pleadings of nature, revenge his friends, dead and living, and slay the slayers.'

The critical state of this Chorus is less satisfactory than that of any other part of the play. In various passages there are evident marks of corruption, and that apparently not always of a kind which ordinary methods can be expected to remedy: while bolder attempts, such as have been made by several of the editors, are of course infinitely hazardous, and, indeed, are beyond a critic's province. It would almost seem that the text of the MSS. had at some distant time been extensively tam-

pered with, so as entirely to obliterate the original reading, as has been perhaps the case in some of the choral parts of Sophocles. The metrical disposition of the ode is scarcely less difficult, more than one scheme having been proposed, while in any case the succession of strophes and antistrophes does not appear to be reducible to that symmetrical proportion, whether more or less complicated, which it is the rule of other choruses to exhibit.

783—786. The latter part of this opening sentence is evidently corrupt, and no satisfactory restoration has been suggested. Some guidance, however, may be obtained by attention to a fact which has not been hitherto remarked, the evident correspondence between the present passage and the conclusion of the next chorus, vv. 979 foll., which is also corrupt, but has been partially restored, as we shall there see: τύχαι δ' εὐπροσωποκοῖται τὸ πᾶν ἰδεῖν ἀκοῦσαι θρεομένοις μετόικους δόμων πεσοῦνται πάλιν. This may help us to see that δέ μιν κυρίως, the MSS. reading here, should be δόμον κυρίως, a conjecture partially due to H. L. Ahrens, who gives ἐμοῦ κυρίως, which will thus answer to μετόικους δόμων, as μαιομένοις ἰδεῖν will to ἰδεῖν ἀκοῦσαι θρεομένοις (however that is to be corrected), and τύχας τυχεῖν to τύχαι πεσοῦνται. But the reading and interpretation of v. 786 must still remain uncertain, especially as those of the antistrophic v. 796, where the metre does not pre-

διὰ δίκας πᾶν ἔπος

ἔλακον· Ζεῦ, σὺ δέ νιν φυλάσσοις.

[ἐ ἔ.]

πρὸ δὲ δὴ ἄχθρων τὸν ἔσω μελάθρων, ᾧ Ζεῦ, 790

θές, ἐπεὶ νιν μέγαν ἄρας,

cisely correspond, are no less so. Possibly τὰ σωφροσυν may be a corruption of τλασίφροσιν or τελεσσίφροσιν, but I have no definite conjecture to offer. εὔμαιομένοις ἰδεῖν seems likely to be genuine, εὔιδεῖν (as perhaps in v. 808) meaning 'to see good,' as εὔμαθεῖν, *Ag.* 584, is 'to learn good.' So far then we may render 'grant that fair fortune may befall the lords of the palace, seeking as they are to see good.' τὰ σώφρον', however, Herm.'s conjecture, is not improbable, agreeing as it does with the metre of v. 796, while it yields a reasonable sense, 'seeking as they do to see moderation thrive,' the language being parallel to *Supp.* 77, εὔτὸ δίκαιον ἰδόντες, the sense to Electra's prayer, v. 140. But the parallel of v. 971 is against it, as the object of ἰδεῖν there seems to be the change of fortune.

787. διαδικᾶσαι, MSS. διὰ δίκας, Pauw, supported by the Schol., which has δικαίως. Another gloss is κατὰ δίκαν, ὃ ἐστὶ κατὰ τὸ δίκαιον, from which Herm. reads καὶ δίκαν, so as to produce an exact syllabic correspondence with v. 797. But διὰ, as Paley remarks, appears to be pronounced monosyllabically elsewhere, *e.g.* *Pers.* 563, 637, where it answers to a single long syllable. The Chorus apparently means to assert its conviction of the justice of its prayer, and begs Zeus to watch over its accomplishment, νιν being πᾶν ἔπος, as in *Supp.* 179, φυλάξαι τὰμ' ἐπη δελτουμένας. The

protestation is not unlike v. 638, τὶ τῶνδ' οὐκ ἐνδίκως ἀγείρω;

788. The reading is doubtless faulty metrically, as the antistrophic v. 798, appears to be correct, but there is no way of certainly emending it, and nothing is gained by substituting one of a number of equally plausible alterations.

790. ἐ ἔ is omitted by Herm. If retained, it will have to be added to the antistrophic v., which is apparently v. 827. πρὸ δὲ δὴ ἄχθρων is an unusual crasis, so that Herm. may be right in writing πρὸ δὲ γ' ἐχθρων. τῶν ἔσω, MSS. τὸν ἔσωθεν, Seidler. τόν is doubtless right, as Orestes is more likely to be spoken of as within than his enemies, Ægisthus, the object of his first attack, being away; ἔσωθεν is only one of several ways of supplying the metrical defect, though it is not unlikely that it has been confounded with ἔσω below, v. 800. So I retain ᾧ Ζεῦ, though the metre requires a monosyllable. θές πρὸ ἐχθρων seems to be the same as προθές ἐχθρων, 'prefer him to his enemies.'

791. μέγαν ἄρας, comp. v. 262. It is hard to say whether ἄρας is a nom. abs., or agrees with the subject of ἀμείψει, which may be either active, 'he shall repay thee,' or middle, 'thou shalt be repaid.' The objection to the latter is the use of θέλων, which occurs several times in the sense of gladly (v. 765), or as applied to the Gods, propitious, so that in the present connexion it would seem

δίδυμα καὶ τριπλᾶ

παλίμποινα θέλων ἀμείψει.

ἴσθι δ' ἀνδρὸς φίλου πῶλον εὖνιν ζυγέντ' ἐν ἀρ-
ματι

794

πημάτων, †ἐν δρόμῳ προστιθείς

μέτρον. †τίς ἂν σωζόμενον ῥυθμόν

τοῦτ' ἰδεῖν δάπεδον,

ἀνομένων βημάτων ὄρεγμα.

more appropriate to Orestes than to Zeus. *χρήζων*, however, in v. 340, seems to mean 'at his pleasure,' 'if he will,' and so it might be rendered here. But there is no reason why Zeus may not be represented as receiving his offerings with a good will; as, however the word is explained, the notion of the passage will still be that he is to be prevailed on to favour Orestes by the promise of a heavy recompence. With this sense of *ποινή* in *παλίμποινα*, comp. *Supp.* 626, *ἀγαθῶν ποινάς. μιν*, MSS. *νιν*, Seidler.

794—799. Here again there is obscurity in the sense, and more or less corruption in the text. The words *ἴσθι* — *πημάτων* appear right. (Herm.'s substitution of *ἄρμασιν* for *ἄρματι*, from the Schol., *ἄρμασι*, on metrical grounds, seems needless, as vv. 800-1 show that the last syll. of a verse of this kind may be common.) Orestes is called Agamemnon's *πῶλος* by a common metaphor (comp. *Theb.* 455, *πωλικῶν ἐδωλίων*), which is extended here so as to represent him as yoked in the chariot of calamity, as his father, *Ag.* 218 (comp. by Stanley), is said to put on the *λέπαδνον* of necessity. *ἴσθι ζυγέντ'* is an idiomatic construction, and the words doubtless mean that Zeus is to have regard to his case, so that there need be no

harshness felt in the connexion with *προστιθείς*, which is as if it had been *ἴσθι καὶ προστιθείς*. *ἐν δρόμῳ* is proved to be wrong by the metre, and also by the construction, which apparently binds *δρόμῳ* to *προστιθείς*; but it has not been satisfactorily amended. *ἔθεν* (*Supp.* 67) *δρόμῳ* would be an easy alteration, though the pronoun would have no particular force. H. L. Ahrens' *ἀννδρόμῳ* is ingenious, but hardly probable. The sense, however, appears so far clear, that Zeus is requested to set bounds to the career in which Orestes is whirled along. After *μέτρον* the text becomes uncertain, though there are still glimpses of the same meaning, *σωζόμενον ῥυθμόν* answering more or less exactly to *προστιθείς μέτρον*, and *ἀνομένων βημάτων ὄρεγμα*, words which evidently require no change, referring to the course of the horse in the chariot. Blomfield's alterations, adopted by Paley, *ἴδοι* (from Portus) *διὰ πέδον*, yield a good sense at the expense of a slight change, but do not quite carry conviction. *δάπεδον* is doubtful in any case, as the first syll. is short in Homer and elsewhere (Porson on Eur. *Or.* 324), while it is long in the only other passage where it occurs in Æsch. (*Prom.* 829, where see Paley).

οἱ τ' ἔσωθε δωμάτων πλουτογαθῇ μυχὸν νομί-
ζετε, 800

κλῦτε, σύμφρονες θεοί.

ἄγετε, τῶν πάλαι πεπραγμένων

λύσασθ' αἶμα προσφάτοις δίκαις.

γέρων φόνος μηκέτ' ἐν δόμοις τέκοι. 805

τὸ δὲ καλῶς κτάμενον, ὦ μέγα ναίων

800—1. ἔσωθε δωμάτων is, of course, wrong, but a doubt still remains whether it should be ἔσω δωμάτων (Herm.), or ἔσωθεν δόμων (Well.). In other respects the line is clearly correct, the metre being the same as in vv. 793, 794, so that we must reject Herm.'s ἐνίζετε, a word not improbable in itself, and explain νομίζετε by ἔχθος νομίζομεν, v. 101, βίον νομίζων, v. 1003, where, as here, the verb is virtually equivalent to χρῆσθαι. The μυχός is the receptacle of the stores, *Ag.* 96. The wealth of the house is vaunted by *Clyt. ib.* 961. With πλουτογαθῇ *Kl. comp.* φιλογαθῆς, *Theb.* 918.

802. κλύετε, MSS. κλῦτε, Dind. Paley seems right in saying that the reference is to Gods like Ζεὺς Ἐρκειος, Κτήσιος, &c. Apollo and Hermes, whom *Kl.* supposes to be meant, had probably statues in the vestibule. See on v. 1.

803—4. The metre does not agree with the antistrophe, but the language and sense are quite unobjectionable. πεπραγμένων, which Canter and some of the later editors would omit, is strongly supported by *Ag.* 1185, ἔχρος κακῶν . . . τῶν πάλαι πεπραγμένων, comp. by *Kl.* πεπραγμένων then will be neuter, not, as might otherwise have been maintained from v. 440, masc. With λύσασθ' αἶμα προσφάτοις δίκαις, comp. *Soph. Œd. T.*

100, φόνον φόνῳ πάλιν Λύοντας. The middle is used here, as the Gods are to bring about the expiation by human hands. Bamb.'s transposition, αἶμα λύσασθε προσφάτοις δίκαις, would make the metre of v. 804 more like that of the previous lines, but correction would still be needed in the antistrophe.

805. See v. 649, *Ag.* 750 foll., where the words γέρων φόνος are paralleled by γέρων λόγος, the image by the passage that succeeds. Paley seems rightly to explain the force of γέρων here, 'May the curse now become exhausted as by old age.'

806—811. This passage seems rightly regarded by the later editors as a μεσφῶδς; the metre, however, is not certain, and the language of the latter part, though intelligible, hardly looks as if written by Æsch.

806. It is difficult to decide between the MSS. τόδε (τὸ δὲ) καλῶς κτάμενον, and Bamb.'s τὸ δὲ καλῶς κτίμενον, which succeeding editors have adopted. There is no doubt harshness in the expression 'when this has been well killed,' for 'when this slaughter has been brought to a good end,' but the sense suits the previous lines, and the grammar may be explained by a principle which seems not to be unknown to the tragedians, the conversion of a cognate acc. into the subject of a passive verb. So

στόμιον, εὖ δὲ ἀνιδεῖν δόμον ἀνδρός,
καί νιν ἐλευθερίως
λαμπρῶς ἰδεῖν φιλίοις
ὄμμασι δνοφερᾶς καλύπτρας.

810

ξυλλάβοι δ' ἐνδίκως παῖς ὁ Μαίας ἐπιφορώτατος

perhaps v. 843, φόνῳ δεδηγμένῳ, and more certainly Soph. *Ant.* 973, ἔλκος τυφλωθέν, though there appears to be some unascertained corruption in the whole passage. καλῶς κείμενον, on the other hand, answers to the Homeric εὖ κείμενον, but there is perhaps some impropriety in applying it to στόμιον, the mouth of the cave, in spite of the well known splendour of the Delphic temple. μέγα ναίων στόμιον is a description of Apollo, like μέγαν ἔχων μυχόν, v. 953. στόμιον (Soph. *Ant.* 1217) is used of the entrance of the Delphic cave by Strabo, 9. p. 641.

808. εὖ prob. with ἀνιδεῖν. The verb is apparently ἀπαξ λεγόμενον, but it yields a sufficiently good sense, as explained by the Schol. ἀναβλέψαι. Perhaps the recurrence of ἰδεῖν may cast some further doubt on it, but if the present line stood alone, it would naturally be pronounced above suspicion. The prayer is that the house may look up and see good fortune, much as in v. 961 foll. ἀνδρός is probably rather significant, being intended to suggest the contrast of female rule.

809—811. It is the house which is elsewhere represented as looking forward to freedom, vv. 942, 962, and as covered by a veil of darkness (v. 52, δνόφοι καλύπτουσιν δόμους; comp. *Eum.* 380, δνοφερὰν τιν' ἄχλυν κατὰ δώματος), so that, if the text is sound, νιν probably refers to δόμον, though the pronoun in that case certainly seems as if it might have been omitted. ἐλευθερίως ἰδεῖν

might conceivably be explained like εὖ ἰδεῖν, but this would hardly be necessary, and would not agree with λαμπρῶς. But Bamb.'s ἐλευθερίας is a highly probable correction, and he may be right in further substituting λαμπρόν for λαμπρῶς, ὄμμα διὰ for ὄμμασι. In that case φιλίως might be changed into φιλίας. H. L. Ahrens' λαμπρόν . . . φάος for λαμπρῶς . . . φιλίοις is not unlikely (comp. v. 863, πῦρ καὶ φῶς ἐπ' ἐλευθερίᾳ δαίων). δνοφερᾶς, MSS. δνοφερᾶς, Herm., who inserts ἐκ before it; but δνοφερᾶς καλύπτρας may be called a local gen. Whether the Schol. read δνοφερᾶς is not clear, as his explanation of the words, τοῦ σκότους, need only mean that he understood 'the gloomy veil' in question to be 'the gloomy veil of darkness.'

812—3. ξυλλάβοι like συλλήπτωρ, *Ag.* 1508. If ἐπιφορώτατος is correct, it must be pronounced, as Paley suggests, as if π had preceded φ, like ὅπφισ, *Il.* 12. 208, ζεπφυρή, *Od.* 8. 119, πιπφαύσκων, *Il.* 10. 478, 502 (comp. φαιοχίτωνες, v. 1049), and constructed either closely with ξυλλάβοι, or possibly with πρᾶξιν οὐρίαν, as Kl. suggests, as its object (see on v. 23). But Emper's ἐπεὶ φορώτατος is very plausible, especially if combined with H. L. Ahrens' οὐριεῖ (or, as it might be suggested, οὐριεῖν or οὐρίσαι), so as to give to πρᾶξιν the government it could hardly get from ξύλλαβοι or θέλων. φόρος, as well as ἐπίφορος, is used of an epithet of wind (Lat. *ventus ferens*), so that either would

πράξιν οὐρίαν θέλων.

πολλὰ δ' ἄλλα φανεῖ χρῆ' ἵζων

815

κρύπτ'· ἄσκοπον δ' ἔπος λέγων

νύκτα πρό τ' ὀμμάτων σκότον φέρει,

καθ' ἡμέραν δ' οὐδὲν ἐμφανέστερος.

καὶ τότ' ἤδη πλοῦτον

agree with οὐρίαν, and with the Schol. *ὡς ἐπὶ ἀνέμου εἶπεν*.

815. Here again there are metrical difficulties, which some have endeavoured to remove by omitting the present line, others by altering it, and supposing a lacuna in the strophe. The sense, however, is intelligible and unobjectionable. 'Many other things Hermes will reveal at his pleasure; but when he chooses to speak mysteries, he is impenetrable day and night alike,' *i. e.*, Hermes, though known as the revealer, is also the concealer; the former he may be at other times, the latter he shall be now. *χρῆζων*, like *θέλων* (from a gloss on which word in the preceding line it might possibly have come, if there were any object in getting rid of it), may mean either 'if he will,' or 'graciously' (see on v. 340), but the sentence, as just explained, almost requires the former. Well. and Wordsworth understand it of giving an oracular response, as in Eur. *Hel.* 515, *ἤκουσα τὰς θεσπιῶδου κορᾶς ἃ χρῆζουσ' ἐφάνη* (in which sense, an extremely rare one, it seems to be written without the *ι* subscript); but this, though otherwise plausible, would oblige us to refer the sentence to Apollo, contrary to the natural tenour of the language, where there is nothing to show that vv. 812-814 are parenthetical. Hermes, who is the revealer, *Ἑρμῆνευς*, is also the God of craft and secrecy. The Schol. gives a philosophical explanation, which

may possibly have been present to the mind of Æsch. *ἀδιάσκοπός ἐστιν ὁ λόγος, τοῦτεστιν ὁ Ἑρμῆς*. He is the God of speech, and therefore can be plain or obscure at will. And so the parallelism of v. 726 seems to show that *ἄσκοπον ἔπος* denotes, as Kl. and Bamb. explain it, tales like those with which Orestes has been deceiving Clytæmnestra, Hermes being regarded as their inspirer and speaker, and the power that works belief in them. *ἄσκοπα* is used with *κρυπτά τ' ἔπη*, Soph. *Phil.* 1111, though there it may have the force of *ἀπρόσκοπα*, while here it seems to mean merely 'obscure,' like *ἄσκοποι πλάκες*, Soph. *Ced. C.* 1682. *νύκτα* is not, like *σκότον*, the obj. of *φέρει*, but adverbial, perhaps with reference to *κατὰ* in the next line. With *καθ' ἡμέραν*, which is less common than *μέθ' ἡμέραν*, Paley comp. Eur. *El.* 603, *νύχιος ἢ καθ' ἡμέραν*.

819-826. As before, the metre of this passage, which is now generally supposed to correspond to v. 831-837, is more embarrassed than the sense. *τοτ' ἤδη*, Blomf.'s correction of *τότε δῆ*, is probably right. *πλοῦτον* has been variously altered into an epithet of *νόμον* (*πόλιν*, Blomf., *κλύτον*, Bamb., *διπλοῦν*, Emper, *πλάνον*, H. L. Ahrens, while Enger proposes *καὶ τότ', εἰ δῆ ποτ' οὖν*), but as it stands it would agree well in its ordinary sense with *δωμάτων λυτήριον* (the Chorus promising that the wealth of the house shall

δωμάτων λυτήριον,

820

θῆλυν οὐριοστάταν

ὁμοῦ κρεκτὸν γοατῶν νόμον μεθήσομεν·

πόλει τὰδ' εὖ·

ἐμὸν ἐμὸν κέρδος ἀέξεται τόδε·

825

ἄτα δ' ἀποστατεῖ φίλων.

σὺ δὲ θαρσῶν, ὅταν ἦκη μέρος ἔργων,

be lavished in offerings for its deliverance), if only a verb could be found for it, so as to separate it from *θῆλυν οὐριοστάταν*, which are clearly epithets of *νόμον*. *πλοῦτον* might conceivably be itself in apposition with *νόμον*, expressing the abundance of song (*πλοῦτον εἵματος*, *Ag.* 1383, *γᾶς πλοῦτος*, *Theb.* 950), with which the Chorus was to enrich the gods (*Αἰδὸς στεναγμοῖς καὶ γόοις πλουτίζεται*, *Soph. Œd. T.* 30); but in a context like the present this would be far less likely. *οὐριοστάταν νόμον* (comp. *ἀντισστατεῖν* of the wind, *Soph. Phil.* 640) doubtless expresses the rush of triumphant song borne upwards to the Gods (not unlike Tennyson's 'full-sailed verse'), with probably an additional notion of prosperous fortune. There is also doubtless a reference, as in the passages mentioned on v. 114, to the stage position of the Chorus. But for the metre, there would be no sufficient reason to suspect *ὁμοῦ*, as used of choral singing. *κρεκτὸν*, too, seems right, occurring possibly in *Soph. Ὀδ. Μαιν.* fr. 424, quoted by Hesych. s. v. *θρεκτός*, for which it is a various reading. It might apply equally to the *αὐλός* (*κρέκειν αὐλόν*, *Aristoph. Birds*, 683) and to the *κιθάρα*, the former of which, according to Müller, *Eum.* § 18, was chiefly used in wild emotion, either of joy or grief. *γοατῶν* (MSS. *γοήτων*), which

the Schol. took from *γοής*, seems to imply that this triumphal strain is to be of the nature of a wail, either over Agamemnon, in compensation for his unlamented burial, or, more probably, over Ægisthus and Clytæmnestra. *Comp.* v. 385. So in *Od.* 3. 309, Orestes gives a funeral feast to the Argives in honour of the murderers. *μεθήσομεν* seems the right word, expressing the full flow of long-checked emotion. The words *Πόλει—φίλων* may very possibly, as Blomf. thinks, be the words of the supposed song. At any rate, they yield a sufficiently good sense, the Chorus speaking of the gain to the state, to themselves, and to their friends, Orestes and Electra. With *πόλει τὰδ' εὖ*, comp. *Soph. Œd. T.* 879, *τὸ καλῶς ἔχον πόλει πάλαισμα. ἀέξεται* is doubtless passive, 'my gain is increased here,' or 'in this.' With *ἄτα δ' ἀποστατεῖ φίλων*, comp. *Ag.* 1103, *ἀλλὰ δ' ἐκὰς ἀποστατεῖ*.

827—830. From this point to the end of the Chorus, we have a series of participles without any finite verb. It is scarcely credible that Æsch. could have so written, in spite of such passages as those referred to on vv. 641-644, even if the state of the metre did not discredit the text as it stands. But the words, as before, are intelligible, and generally not suspicious in themselves. *μέρος ἔργων*, as we should say, the post of action, is vir-

ἐπαῦσας πατρός ἔργῳ, θροούσα
πρὸς σέ, Τέκνον, Πατρός αὐδάν,
καὶ περαίνων ἐπίμομφον ἄταν

830

Περσέως τ' ἐν φρεσὶν
καρδίαν σχεθών,
τοῖς θ' ὑπὸ χθονὸς φίλοις,
τοῖς τ' ἄνωθεν προπράσσω
χάριτος ὀργὰς λυπράς, ἔνδοθεν

835

tually equivalent to *καιρὸς ἔργων* (*ἔργων ἀκμή*, *Soph. El.* 22). Comp. perhaps, *Soph. Tr.* 149, *λάβη... φροντίδων μέρος*, 'receive cares as her portion.' *πατρός ἔργῳ*, 'thy father's business,' an expression not altogether unlike *τοῦ πατρὸς τοὺς αἰτίους*, v. 273, may perhaps be doubtful on external grounds, *ἔργων* occurring so soon before and *πατρός* so soon after, but is by no means improbable intrinsically. It appears to depend on the preposition in *ἐπαῦσας*, while *θροούσα* depends on the verbal part of it. *τέκνον* is supposed to be said by Clytemnestra—the one word which constitutes the strength of her appeal. It is actually repeated by her five times in the scene between her and Orestes, as Wordsworth remarks. He also comp. *Eur. El.* 1215, *βοᾶν δ' ἔλασκε τάνδε πρὸς γένυν ἐμὴν τιθεῖσα χεῖρας*, *Τέκος ἐμόν, λιταίνω. Πατρός αὐδάν*, the name or word of Father, which Orestes is to shout so as to drown his mother's cries of Son. No instance of this sense of *αὐδή* is given, but it may be inferred from the analogy of *αὐδάω*, which has the sense of calling by name. *ἐπίμομφον* (*ἐπίμομφαν*, MSS.) *ἄταν* is the calamity of a new murder done by a son on a mother, which, though in one view praiseworthy, in another is full of reproach.

831. *Περσέως τε* MSS. *Περσέως τ'*, Schütz. *φρεσὶν*, MSS. *φρεσὶν*, Ald. Perseus had a stout heart when he killed the Gorgon, and so Orestes is called upon to steel his, after the example of one who, as Wordsworth remarks, was his countryman, Mycenæ being called *πόλισμα Περσέως*, *Eur. Iph. A.* 1475. There seems no reference, as the Schol. supposes, to Perseus averting his eyes while striking the blow. We may contrast Shaksp. *Hamlet*, Act 3, Sc. 2, 'O, heart, lose not thy nature; let not ever The soul of Nero enter this firm bosom.' *σχεθών* is now written for *σχέθων*, the existence of a verb *σχέθω* having been exploded by Elmsley on *Eur. Med.* 995, *Herac.* 272.

834—5. *προπράσσω* is *ἄπαξ λεγόμενον*, but is not in itself suspicious, as the force of the compound may be that the action is done on behalf of others. To construct it with *χάριτος*, according to a suggestion of Blomf.'s, with the sense that Orestes is to prefer anger to kindness, seems less likely. *χάριτος ὀργὰς* (*ὀργᾶς*, MSS.), however, yields no very satisfactory sense, and Schütz's alteration, *χάριτας ὀργᾶς*, though intelligible, 'the good offices of vengeance' (hardly, as Paley thinks, 'the gratifying of the spirit of revenge,' as the friends above and below are evidently the persons gratified),

φοινίαν ἄταν τιθείς,
τὸν αἴτιον δ' ἐξαπολλύς μορον.

ΑΙΓΙΣΘΟΣ.

ἦκω μὲν οὐκ ἄκλητος, ἀλλ' ὑπάγγελος·
νέαν φάτιν δὲ πεύθομαι λέγειν τινὰς
ξένους μολόντας οὐδαμῶς ἐφίμερον,
μόρον δ' Ὀρέστου. καὶ τοδ' ἂν φέρειν δόμοις
γένοιτ' ἂν ἄχθος αἵματοσταγὲς φόνῳ
τῷ πρόσθεν ἐλκαίνοντι καὶ δεδηγμένῳ.

840

seems hardly worth adoption where there is so little to guide us to the real requirements of the text. So Blomfield's *λυγρᾶς* for *λυπρᾶς* need not be admitted until the metre is better ascertained.

836. *ἄταν* is supposed to be unmetrical, but none of the words proposed carry conviction. The sense apparently is, 'planting within a bloody calamity,' i.e., doing a deed of death in the house, though in another view the Chorus would rather hope that the genius of bloodshed would be expelled from the house by this new deed, as in vv. 803 foll.

837. If *τὸν αἴτιον* is right, it would seem necessary to change *μόρον* into *μόρου* with Turn. and most editors. Franz, however, very ingeniously reads *τὸν αὐτόν* (comp. v. 274, *τρόπον* *αὐτὸν ἀνταποκτείνειν*), though he has to insert *ἄρ* in order to satisfy his notions of the metre.

838—847. *Ægisthus* is probably represented by the *πρωταγωνιστής*. He enters the stage probably by the passage to the right of the spectators, as if coming from the city, which would account, as Kl. remarks, for the mention of his *λοχῆται*, v. 768. *Ægisthus*. 'I have been summoned

by the news that Orestes is dead. If true, it would be another drop in the family cup of sorrow; but is it more than a woman's tale? What do you say?'

838. *ὑπάγγελος* seems not to be found elsewhere: but it evidently has the sense of *ὑπ' ἀγγέλων κληθείς*, Soph. *Aj.* 289, quoted by Abresch, who also comp. *Trach.* 391, *ἐμῶν ὑπ' ἀγγέλων . . . πορεύεται*.

841—843. *μόρον Ὀρέστου*, which is really the subject, is here introduced by *δέ* as if it were an additional predicate. The principle seems the same as that of the exegetical use of *τε* in such passages as *Ag.* 1525, *ἔμον ἔρνος . . . τὴν πολύκλαυτον τ' Ἰφιγενείαν*, *Supp.* 60, *τὰς Τηρείας . . . ἀλόχου, κερκηλάτου τ' ἀηδόνας*. *ἀμφέρειν*, MSS. *ἀνφέρειν*. Turn. *φέρειν* seems clearly required by *ἄχθος*. 'This would be a burden for the house to bear.' *Ægisthus* is not thinking of the odium likely to accrue to himself, but moralizing, in Clytæmnestra's tone, on the tragedies of the family. The question between *δαιματοσταγές*, the MSS. reading, and Stanley's *αἵματοσταγές* is more difficult. The former might stand if *ἄχθος* alone were concerned, as the

πῶς ταῦτ' ἀληθῇ καὶ βλέποντα δοξάσω ;
 ἢ πρὸς γυναικῶν δειματούμενοι λόγοι
 πεδάρσιοι θρώσκουσι, θνήσκοντες μάτην ;
 τί τῶνδ' ἂν εἴποις ὥστε δηλῶσαι φρενί ;

845

image of sweating terror under a burden is far from unnatural: but the words that follow, where the notion of murder is not only introduced but developed and dwelt on, make the latter more likely, while the vicinity of δειματούμενοι sufficiently accounts for the corruption. There is, however, a harshness in αἵματοσταγές, which, in fact amounts to a change of metaphor: Æsch. wishes to specify in what the burden consists, and chooses an epithet which, as it were, compels him to follow a different train of illustration. φόνῳ cannot be taken with αἵματοσταγές, as it must agree with the words that follow, which, though they might refer to Ægisthus if δόμοις had not preceded, cannot, without disturbing the thought, be turned into a second dative similarly constructed. Schütz, then, must be right in understanding φόνῳ, 'in addition to,' or 'coming upon the murder,' as in *Syrp.* 443, καὶ χρήμασιν μὲν . . . γένοιτ' ἂν ἄλλα, well compared by Wordsworth, who remarks that this use of the dative is extremely rare except in repetitions of the same word (such as *Soph. Œd. T.* 175, *Eur. Phæn.* 1496), which is in fact virtually the case here. δεδηγμένῳ is taken actively by Schütz and Herm.: but see on v. 807. The murder is said to be bitten, because its effects are compared to those of a bite where the wound festers.

844. Herm., followed by Peile and Paley, points this line πῶς ταῦτ', ἀληθῇ κ.τλ., but this seems needless. The sense is 'How am I to think that

this is true?' (comp. v. 187, πῶς γὰρ ἐλπίσω Ἀστῶν τιν' ἄλλον τῆσδε δεσπόζειν φόβης;) and ἢ follows in the next line, because the two questions, though not expressed in strictly parallel language, really contain the two alternatives of the truth or falsehood of the story. βλέποντα, 'living,' as θνήσκοντες shows. The permanence of truth is contrasted with the short life of falsehood. See *Ag.* 479 foll., 620.

845—6. δειματούμενοι, like δεδηγμένῳ just above, may be an instance of the usage referred to on v. 807, though it is possible that the story itself may be said to be terrified, as a strong way of expressing that it is the product of terror. In any case, it seems to be constructed with πρὸς γυναικῶν. The sentiment and expression are parallel to *Ag.* 486, ταχύμορον γυναικογήρυτον ὀλλυται κλέος, and the words πεδάρσιοι θρώσκουσι seem to be suggested by some such image as that of a blaze, like that of the beacons, mounting up high, but soon extinguished. The words θνήσκοντες μάτην are appropriated by *Soph. El.* 63, and applied in a totally different sense to the subject of the rumour itself, the pretended death of Orestes. It is not likely that he should have misunderstood them, as he elsewhere (see on v. 578) borrows the words of Æsch. without their meaning; but neither is it surprising that Portus should have conjectured θνήσκοντος here, though the contrast of βλέποντα clearly shows him to have been in error.

847. 'Which of these matters can you make clear to me?' is equivalent

ΧΟ. ἡκούσαμεν μὲν, πυνθάνου δὲ τῶν ξένων
εἴσω παρελθών. οὐδὲν ἀγγέλων σθένος,
ὡς †αὐτὸς αὐτὸν ἄνδρα πεύθεσθαι πέρι.

850

ΑΙ. ἰδεῖν ἐλέγξαι τ' αὖ θέλω τὸν ἄγγελον,
εἴτ' αὐτὸς ἦν θνήσκοντος ἐγγύθεν παρών,
εἴτ' ἐξ ἀμαυρᾶς κληδόνος λέγει μαθών.
οὔτοι φρένα κλέψειαν ὠμματομένην.

to saying, 'Can you tell me anything certain about the matter?'

848—850. *Cho.* 'Your safer course is to ask yourself on the spot.'

850. The MSS. reading cannot stand, as though αὐτός might conceivably be defended, πεύθεσθαι τινα, in the sense of questioning a person, seems an unheard-of expression. ἄνδρα, too, must refer not to the messenger, but to the master of the house, who is contrasted with the ἄγγελοι, not the messengers who bring the news, but third parties, such as the Chorus, through whom it might be transmitted. There is a bitter irony in this speech of the Chorus, who have heard Orestes' request to be confronted with a man accepted by Clytæmnestra, and also Ægisthus' scornful allusion just made to tales spread by women, and accordingly now bid him remember his superiority and sift the matter for himself, knowing well what the consequences will be. At the same time we may recollect that Ægisthus has just suffered unknowingly from his neglect of the maxim, trusting to the report of a messenger who has contrived to give the story a turn (v. 773), so that he falls as it were under both edges of the proverb. αὐτὸν αὐτῶν, however, which most of the editors adopt, after Schütz and Porson, is no real improvement,

as περὶ αὐτῶν, 'about the facts themselves,' would be very weak, and πάρα, Herm.'s correction, admitted by Paley, apparently proceeds on the erroneous notion that the ἄγγελοι are the ξένοι who have brought the news. The simplest change would be to read αὐτός, which would go naturally with πεύθεσθαι as a pregnant expression, 'to go to the spot and enquire.' πέρι, then, would be taken, with Peile, whose view of the sense is perhaps more nearly right than that of any other commentator, as an adverb, or a preposition without a case, as it clearly must be in *Ag.* 1359, τοῦ δρῶντός ἐστι καὶ τὸ βουλευσθαι πέρι. οὐδὲν—ὡς is rightly comp. by Blomf. with οὐδὲν οἶόν ἐστ' ἀκοῦσαι τῶν ἐπῶν, Aristoph. *Birds*, 966, οὐδὲν οἶον τὸ αὐτὸν ἐρωτᾶν, Plato, *Gorg.* p. 447 c.

851—854. *Æg.* 'Yes, I will see whether the messenger be an eyewitness or no: I am not to be cheated.'

854. φρένα κλέψειαν is questionable on two grounds—the lengthening of α before κλ, and the use of the opt. without ἄν to express contingency. The first is vindicated by Scholef. from Eur. *Alc.* 542, αἰσχροὺν παρὰ κλαίουσι θοινᾶσθαι φίλοις: the latter may perhaps support itself by *Ag.* 552, τὰ μὲν τις εὖ λέξειεν, *ib.* 1375, πημονὴν ἀρκύστατον φράξειεν, both of which, however, have been emended with

ΧΟ. Ζεῦ Ζεῦ, τί λέγω; πόθεν ἄρξωμαι;
 τὰδ' ἐπενχομένη καπιθεάζουσ',
 ὑπὸ δ' εὐνοίας
 πῶς ἴσον εἰποῦσ' ἀνύσωμαι;
 νῦν γὰρ μέλλουσι μιανθεῖσαι
 πεῖραι κοπάνων ἀνδροδαίκτων
 ἢ πάνυ θήσιν Ἀγαμεμνονίων
 οἴκων ὄλεθρον διὰ παντὸς,

855

860

great probability. Elmsley's correction here, φρέν' ἀν κλέψειεν, is likely enough, removing both anomalies at the expense of no real change, though in any case it would perhaps be better with Paley to retain κλέπειαν, which will throw the sentence into a more general form. ὠματωμένην, *Suppl.* 467. Comp. *Eum.* 104, φρήν ὀμασιν λαμπρύνεται. With φρένα κλέψειαν, Wordsworth comp. Hes. *Theog.* 613, ὥς οὐκ ἔστι Διὸς κλέψαι νόον. —Exit Ægisthus (by the principal door).

855—868. *Ch.* 'How to pray with most effect? On this very moment hangs the fortune of Agamemnon's house. Orestes is one against two. May he triumph!'

856. καπιθοάζουσα, MSS. καπιθοάζουσ' Turn. καπιθεάζουσ', Schütz, Blomf., which is clearly right, whatever might be said for the old reading in default of another. μαρτυρομένων καὶ ἐπιθεαζόντων μὴ κατάγειν, *Thuc.* 8. 53. ἐπιθεάζει θεοὺς ἐπικαλεῖται. Hesych. The word has been also restored to Eur. *Med.* 1409, τὰδε καὶ θορηνῶ καπιθοάζω Μαρτυρόμενος δαίμονας.

858. The Chorus asks, as is usual, what they are to say first, and what last. Eur. *El.* 907, τίν' ἀρχὴν πρῶτά σ' ἐξέλπω κακῶν; Ποῖας τελευτάς; τίνα μέσον τάξω λόγον; Comp. Eur. *Iph.*

A. 1124. So Milton, *P. L.* 1. 376, 'Say, Muse, their names then known, who first, who last.' πῶς ἴσον εἰποῦσ' ἀνύσωμαι, then, will mean, 'in what words am I to close, having said what is right?' (with ἴσον Paley comp. *Ag.* 786), πῶς probably referring to ἴσον εἰποῦσ' no less than to ἀνύσωμαι, which seems to be also the case with ὑπὸ δ' εὐνοίας. The time is most critical, and the Chorus is anxious to know how best to employ it in prayer, thus obeying Orestes' injunction, λέγειν τὰ καίρια, as they had before done in speaking to the nurse and to Ægisthus respectively.

860. πεῖραι αἱ ἀκμαὶ τῶν ξιφῶν, παρὰ τὸ πείρειν, Schol., seemingly ἀπαξ λεγόμενον. Wordsworth remarks that πείρειν is very rare in Attic. But this assumption of a new word is extremely hazardous, and Pauw's πείραι gives a very good sense (μιανθεῖσαι, of course, being really an epithet of κοπάνων), as the case was emphatically one of trial. Comp. v. 513, ἔρδοις ἀν ἤδη δαίμονος πειρώμενος. κοπάνων, in the sense of κοπίδων, seems also to be peculiar to this passage. ἀνδροδαίκτος is found also, Æsch. *Myrm.* fr. 128.

862. διὰ παντός, as we should say, throughout, *Prom.* 283. Here, as in Eur. *Alc.* 888, *Iph. T.* 1117, it seems to refer to time. With the whole

ἢ πῦρ καὶ φῶς ἐπ' ἐλευθερίᾳ
 δαίων, ἀρχὰς τε πολισσονόμους
 ἔξει, πατέρων μέγαν ὄλβον.
 τοιάνδε πάλην μόνος ὦν ἔφεδρος
 δισσοῖς μέλλει θεῖος Ὀρέστης
 ἄλφειν. εἴη δ' ἐπὶ νίκη.

865

ΑΙ. ἐέ, ὀτοτοτοῖ.

ΧΟ. ἔα ἔα μάλα.

870

πῶς ἔχει; πῶς κέκρανται δόμοις;
 ἀποσταθῶμεν πράγματος τελουμένου,
 ὅπως δοκῶμεν τῶνδ' ἀναίτιαι κακῶν
 εἶναι· μάχης γὰρ δὴ κεκύρωται τέλος.

ΟΙ. οἴμοι πανοίμοι δεσπότου τελουμένου,

875

line, comp. v. 934, ὀφθαλμὸν οἴκων
 μὴ πανώλεθρον πεσεῖν.

863. πῦρ καὶ φῶς seem to refer to the sacrificial festivities which would take place in the event of Orestes' victory (v. 819), and which had apparently, according to Æsch., been intermitted during the reign of the usurpers. See on v. 629. For ἐλευθερία, see v. 1046.

864. τε is apparently used as elsewhere (*Ag.* 99, and perhaps *Supp.* 481) to express the close connection of the action of the verb with that denoted by the participle.

866. τοιάνδε is explained by what follows, μόνος ὦν ἔφεδρος, 'so critical is the struggle, of one against two,' referring to the agony of anxiety which the Chorus has just been exhibiting. μόνος ὦν ἔφεδρος is rightly taken by Scholfield, 'having no ἔφεδρος,' or, as we should say, being his own ἔφεδρος. So *Soph. Phil.* 691, ἔν' αὐτὸς ἦν πρόσουρος, 'where he was his own neighbour,' or had no neighbour, and perhaps *Trach.* 1233 (comp. *ib.* 260), ἡ μοι μητρὶ μὲν θανεῖν μόνῃ Μεταίτιος

'sole partner,' or having no partner. They were two, so that one could take up the combat when the other fell, but he was single handed. δισσοῖς, from its position, seems to be constructed with ἔφεδρος.

867. θεῖος, MSS. θεῖος, Turn.

868. ἄψιν has special reference to πάλην, closing in wrestling (comp. v. 498), though we may compare the vaguer metaphor of μάχην ξυνάπτειν. ἐπὶ νίκη, see on v. 478.

869. Ægisthus is heard within.

870—874. *Cho.* 'What has been the issue? Let us stand apart and appear unconcerned, for the crisis has come.'

871. δόμοις, for the house, the future of which was at stake.

875—884. A servant comes out of a side door.—'Alas! my master Ægisthus is dead. Open the women's door at once—as for help it is too late. Ho there! are all deaf within? Where is Clytæmnestra? She is on the brink of death.'

875. πάν' οἴμοι, MSS. πανοίμοι, Porson. 'Simile compositum non

οἱμοι μάλ' αὐθις ἐν τρίτοις προσφθέγμασιν.
 Αἴγισθος οὐκέτ' ἔστιν. ἀλλ' ἀνοίξατε
 ὅπως τάχιστα, καὶ γυναικείους πύλας
 μοχλοῖς χαλάτε· καὶ μάλ' ἡβώντος δὲ δεῖ,
 οὐχ ὡς δ' ἀρῆξαι διαπεπραγμένῳ· τί γάρ;

880

memini vidisse,' Blomf. *τελουμένου* may be liable to a slight suspicion as having occurred so shortly before (though such recurrences are not infrequent in this play, *e.g.* *ἔχον*, vv. 238, 9, *τὰ πρόσφορα*, vv. 711, 714, *ἀθλίῳ πατρί*, vv. 978, 981 (if the reading is right), *μόρον*, vv. 988, 9), but in itself it is perfectly defensible, the use of the word in the sense of putting to death being established by Pind. *O.* 6. 15, *ἔπτα δ' ἔπειτα πυρᾶν νεκρῶν τελεσθέντων*, the present by *καίνειν*, v. 886.

877. *ἀνοίξατε*, without an object, as in Soph. *Aj.* 344, *ἀνὴρ φρονεῖν ἔοικεν· ἀλλ' ἀνοίγετε*.

878. *γυναικείους πύλας* is explained by Herm. of the gates of the palace, the servant having just come from the *ξενῶνες*. But there is an evident distinction between *γυναικείους* and *έρκειους πύλας* (vv. 561, 571), and as the former is the door of the courtyard, the latter must be the door of the *γυναικωνῆτις*, which Blomf. can hardly be wrong in supposing to have been the side door through which the second actor entered, however difficult it may be to reconcile this position with what we know of ordinary Greek houses. This door, as usual, is fastened from the inside, and the servant calls on those within to open it, adding that a man of active power is required, *i.e.*, that it must be opened without the loss of a moment. *μοχλοῖς χαλάτε* will then mean to open by means of the bars, *i.e.*, by withdraw-

ing the bars—a form of expression not unlike those by which in Soph. *Aj.* 674, and Virg. *E.* 2. 26, *G.* 4. 484, *A.* 1. 66, 5. 763, the waves are said to be lulled by the wind, *i.e.*, by the wind's abating. To understand *μοχλοῖς χαλάτε*, with Lidd. and Scott, *s.v.* *μοχλός*, of forcing open by crowbars, as if the servant were calling to the Chorus or some one else outside the gate, would be somewhat more suitable to *μάλ' ἡβώντος*, which would rather prepare us to expect an exertion of actual force, as in *Od.* 23. 187, where the same words are used; but the more violent measure is hardly likely to have been demanded before the less violent had been tried, the words of v. 881 (which, however, may apply merely to the exclamation *ιοῦ ιοῦ*) imply that he has been speaking to those within, and the word *μοχλός* used in connection with a gate, without further explanation, naturally indicates the bar for fastening. (A very obscure passage, which might advantageously be considered in connection with this, is Eur. *Iph. T.* 99, *χαλκότευκτα κληῖθρα λύσαντες μοχλοῖς*.) *γυναικείος* is here of two terminations, like *έρκειος*, v. 561. We need not raise the question of the combination of *καί*—*δέ*, as *δέ* is here the connecting particle, and *καί* closely connected with *μάλ' ἡβώντος*, like *οὐδέ* in the passage from Homer.

880. *διαπεπραγμένῳ*, MSS. *διαπεπραγμένῳ*, Turn., Schol. who interprets *τῷ σφαγέντι*. *οὐχ ὡς δ'*, which

ιοῦν ἰοῦ.

κωφοῖς αὐτῷ καὶ καθεύδουσιν μάτην
ἄκραντα βάζω. ποῖ Κλυταιμνήστρα; τί δρᾷ;
ἔοικε νῦν αὐτῆς ἐπιξίγνου πέλας
αὐχὴν πεσεῖσθαι πρὸς δίκην πεπληγμένος.

ΚΛ. τί δ' ἐστὶ χρῆμα; τίνα βοὴν ἴστης δόμοις; 885

Porson changed into οὐχ ὥστ', seems right, as it is equivalent, as Paley remarks, to οὐχ ὥστε δ', and there is some force in the added particle. Wordsworth ingeniously conj. οὐχ ὥς δ' ἀρήξει, following an early suggestion of Herm. οὐχ ὥς δ' ἀρήξαι. τί γάρ; like 'quid enim?' is used where a person prepares himself to argue a case, as in Eur. *Or.* 482, τί γάρ; φίλου μοι πατρός ἐστιν ἔγκονος. Hence it seems to be used where the speaker is ready to rebut an objection, though no argument follows, as here and in *Ag.* 1139, οὐδὲν ποτ' εἰ μὴ ξυνθανομένην. τί γάρ;

881. Finding no attention paid to his demand by those within the gate, he calls out louder, as if resolved to make himself heard. No answer is returned, and he exclaims that they are deaf or asleep. Peile rightly connects μάτην with καθεύδουσιν, comparing *Eum.* 94, εὐδοῖτ' ἂν, ὡή, καὶ καθευδουσῶν τί δεῖ; So nearly Wordsworth, 'ita obdormiverunt ut nullus eorum usus sit,' comparing Eur. *Hipp.* 916, ὦ πῶλλ' ἀμαρτάνοντες ἄνθρωποι μάτην. So also νοσῶν μάτην, Soph. *Aj.* 635, τί μάτην οὐχ ὑγιαίνει, Aristoph. *Peace*, 95.

882. ἄκραντα, *Ag.* 248, Pind. *O.* 2. 87. ποῖ, above, v. 405.

883. ἐπὶ ξυροῦ, MSS. (ξυρόν, G.) ἐπιξίγνου, Abresch. If ἐπὶ ξυροῦ be right, we must suppose Æsch. to have taken the proverbial expression ἐπὶ ξυροῦ ἀκμῆς ἵστασθαι, βαλίνειν, &c.,

spoken of persons walking on a narrow edge, and combined with it the notion of the edge on which Clytæmnestra's neck was to fall, as Soph. *Aj.* 786, has ξυρεῖ γὰρ ἐν χροῷ τοῦτο μὴ χαίρειν τινά. Even then, however, πέλας would not be clear, being explicable either of proximity in time, of proximity to Ægisthus, or of proximity to the razor's edge. On the other hand, Abresch's conjecture, on which Wordsworth seems also to have fallen, is easy and natural, and agrees with *Ag.* 1277, where Cassandra, who is to die much as Clytæmnestra dies, anticipates the block.

884. πρὸς δίκην, Med. πρὸς δίκην, Guelf., Rob. Herm. reads δίκης, but δίκην is supported by πρὸς ἡδονήν, πρὸς βίαν, πρὸς ἀνάγκην, &c. The servant is evidently in the interest of Ægisthus: but even he admits that the act is just, as being one of retribution.

885—892. *Clyt.* 'What is the matter?' *Serv.* 'The dead are killing the living.' *Clyt.* 'Ah! I understand the riddle: give me my axe and I will try my chance yet: it is the next step.'

885. Clytæmnestra opens the side-door from within, and comes out. βοὴν ἵσταναι occurs Eur. *Iph. T.* 1307, *Herac.* 656. Here, as Paley remarks, as in *Ag.* 1349, βοή is a cry for help.

886. This line and the next are imitated by Soph. *El.* 1477.

ΟΙ. τὸν ζῶντα καίνειν τοὺς τεθνηκότας λέγω.

ΚΛ. οἱ ᾗ. ξυνῆκα τοῦπος ἐξ αἰνιγμάτων.
 δόλοισι δλούμεθ', ὥσπερ οὖν ἐκτείναμεν.
 δοίη τις ἀνδροκμήτα πέλεκυν ὡς τάχος·
 εἰδῶμεν ἢ νικῶμεν, ἢ νικώμεθα.
 ἐνταῦθα γὰρ δὴ τοῦδ' ἀφικόμην κακοῦ.

890

γὰρ αἰσθάνει πάλαι Ζῶντας θανοῦσιν οὐνεκ' ἀνταυδᾶς Ἰσα; Α. οἶμοι, ξυνῆκα τοῦπος. λόγῳ, the reading of Turn. and Vett., is supported by the Schol., and paralleled by Soph. *El.* 59, 63, but λέγω is far preferable; the other reading, as Schütz remarks, having nothing enigmatical about it. λέγω has perhaps something of impatience in it, as in *Ag.* 279.

887. οἱ ἐγώ, MSS. οἱ ᾗ, Canter, here as in vv. 893, 928. In all three passages it appears to be an expression called out by the shock of a new thought of sorrow. ἐξ αἰνιγμάτων seems to be by means of riddles, those being the medium of comprehension. In *Ag.* 1112 it has the same meaning, though not the same difficulty to an English reader, as we more naturally speak of a riddle as the source of perplexity than of understanding.

888. ὥσπερ οὖν, v. 96. For the general sense of the line, comp. vv. 274, 556.

889. δοίη τις seems equivalent to δότω τις, as λύοι τις, *Ag.* 945 (comp. by Peile,) evidently is to λυέτω τις. There is great plausibility in the suggestion of Abresch that Clyt. asks not merely for an axe, but for the axe with which she slew Agamemnon. She feels herself (v. 891) once more driven to appear in the character of a murderess, and it would heighten the effect to suppose that the very weapon which she had used then, and then

only, is now to be taken up again. So in *Eur. El.* 279, El. being asked whether she would assist in killing her mother, replies ταῦτ' ἔγωγε πέλεκει τῷ πατὴρ ἀπώλετο. The preservation of the weapon is as natural as that of the robe, vv. 981 foll. below. If we could be sure that Æsch., like Soph. (*El.* 99) and *Eur. (Hec.* 1279, *El.* 160, 279, 1160), represented the axe as the weapon with which Agamemnon was slain, the question might be considered as decided. But he does not say so positively, talking merely of ἀμφιτόμον βέλεμνον (*Ag.* 1496). The mention of Ægisthus' sword, v. 1011 below (comp. *Ag.* 1528), need only show that Ægisthus took part in the murder, as *Eur.* mentions ξίφεσιν ἀμφιτόμοις (*El.* 164) and ὀξυθήκτω βέλει (*ib.* 1159) in connection with the axe. Here, as elsewhere, the difficulty is to know how far the tragic poets followed a received tradition, and how far they may have simply copied from or even misunderstood one another.

890. For ἢ see on v. 756.

891. The best comment on this line is Clytemnestra's speech, *Ag.* 1654 foll. She does not mean merely that she is unfortunate enough to have her life threatened, but that her cruel destiny, which had already driven her to bloodshed, now impels her to defend herself by force, and so to attack her son as she had attacked his father.

ΟΡ. σὲ καὶ ματεύω· τῷδε δ' ἀρκούντως ἔχει.

ΚΛ. οἱ γώ. τέθνηκας, φίλτατ' Αἰγίσθου βία.

ΟΡ. φιλεῖς τὸν ἄνδρα; τοιγὰρ ἐν ταύτῳ τάφῳ
κείσει. θανόντα δ' οὔτι μὴ προδῶς ποτέ.

895

ΚΛ. ἐπίσχες, ὦ παῖ, τόνδε δ' αἶδεσαι, τέκνον,
μαστόν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἅμα
οὔλοισιν ἐξήμελξας εὐτραφὲς γάλα.

ΟΡ. Πυλάδην, τί δράσω; μητέρ' αἶδεσθῶ κτανεῖν;

ΠΥΛΑΔΗΣ.

ποῦ δὴ τὰ λοιπὰ Λοξίου μαντεύματα

900

892—905. *Or.* 'You I have to do with now. I have done with him.' *Clyt.* Alas! so my loved Ægisthus is dead.' *Or.* 'Die, then, with him you love.' *Clyt.* 'Hold, my child; spare the breast which suckled you.' *Or.* 'Pylades, ought I to spare?' *Pylades.* 'No, if you would not make Apollo your enemy.' *Or.* 'Right: come with me, and I will kill you on the body of him whom you preferred to my father.'

892. Orestes comes out of the ἔρκειοι πύλαι.—σὲ καὶ ματεύω. It seems doubtful whether these words are to be rendered 'I am even looking for you' ('not only is your coming not unseasonable, but,' &c.), or explained by the trajection of καί, a principle which has been maintained in other passages, such as *Prom.* 51, and which apparently is not wholly to be rejected, though in most of the instances adduced there is something in the part of the sentence to which καί is removed to show that the trajection is not purely arbitrary (*e.g.* in *Prom.* *l.c.* ἐγνωκα τοῖσδε κούδεν κ.τ.λ. probably stands for ἐγνωκα τάδε καὶ τοῖσδε κ.τ.λ.). See, however, Klotz. *Devar.* 2 pp. 639 foll.

893. φίλτατ' Αἰγίσθου βία, because the person spoken of is a man, like φίλε τέκνον, *Od.* 7. 157, κολλικοφάγε Βοιωτίδιον, *Aristoph. Ach.* 880. So Porson on *Eur. Hec.* 297 remarks that the idiomatic expression was βίη Ἡρακλεῖη ὅσπερ. The use of the masculine form to include the feminine, like ὁλωτάτος ὁδμή, *Od.* 4. 442, ἀπορώτερος λήψις, *Thuc.* 5. 110, though very rare, should also be taken into account.

895. κείσῃ, MSS. κείσει, Porson.

896. δήσεται, MSS. δ' αἶδεσαι, Sophianus ap. Rob. For the sense of this and the following lines, Stanley comp. *Il.* 22. 80, where Hecuba bares her breast and conjures Hector by it not to risk his life.

897. ὦν or ὠκύ, MSS. ᾧ σὺ, Rob. ἅμα with part. as in *Ag.* 1626.

898. For εὐτραφὲς the MSS. of Tzetzes, *Exegesis of Il.* p. 62. 13, id. *Chil.* 12. 808, give εὐτρεφές, which Herm. would restore both here and in *Theb.* 309, where it is read by Med. and others, though he admits the uncertainty of the point.

900. Pylades, who is a κωφὸν πρόσωπον in the Electras of Soph. and *Eur.*, is enabled to speak here by

τὰ πυθόχρηστα, πιστὰ δ' εὐορκώματα ;
ἅπαντας ἐχθροὺς τῶν θεῶν ἡγοῦ πλέον.

ΟΡ. κρίνω σὲ νικᾶν, καὶ παραινεῖς μοι καλῶς.
ἔπου, πρὸς αὐτὸν τόνδε σὲ σφάζαι θέλω.
καὶ ζῶντα γάρ νιν κρέισσον' ἡγήσω πατρός. 905
τούτῳ θανούσα ξυγκάθευδ'. ἐπεὶ φιλεῖς
τὸν ἄνδρα τοῦτον, ὃν δ' ἐχρῆν φιλεῖν στυγεῖς.
ΚΛ. ἐγὼ σ' ἔθρεψα, νῦν δὲ γηράναι θέλω.

the withdrawal of the servant after his speech, vv. 875-884, the same performer in fact, as the Schol. remarks, representing both. A difficulty still remains about his entrance, as we should have expected him as *τριταγωνιστής* to appear by the side-gate, while as Pylades he would naturally come in, as he went out, with Orestes. ποῦ δαί, the reading of Med., seems rightly retained by Kl., Herm., and Paley, as there can be no reason for excluding from Æsch. a form found more than once in Eur.—τὰ λοιπά, because part had already been performed by the death of Ægisthus. With the form of expression Abresch comp. Eur. *Tro.* 428, ποῦ δ' Ἀπόλλωνος λόγοι; Soph. *Æd. T.* 916, ὦ θεῶν μαντεύματα, Ἴν' ἐστέ; *ib.* 953, σκόπει Τὰ σέμν' ἴν' ἡκεῖ τοῦ θεοῦ μαντεύματα.

901. δ' in a quasi copulative sense, as in v. 713, where see note. The εὐορκώματα, as the Schol. says, were doubtless between Orestes and Pylades, who had bound themselves to avenge Agamemnon's death, as Clytæmnestra and Ægisthus had bound themselves to do the murder together and to share each other's fate, vv. 977 foll., which Kl. comp. The breach of their oaths would of course be visited by the gods who were invoked to sanction them, as the neglect of the oracular injunctions would be

by Apollo; and hence in the next line Or. is told to esteem all mankind his enemies rather than the gods.

904. πρὸς αὐτὸν σφάζαι is prob. to be explained 'to take you to him and kill you there;' but it might also be accounted for by supposing that σφάζαι itself is intended to convey the notion of motion, to cut the throat so that the blood should fall on Ægisthus' body.

905. κρέισσον', MSS. κρείσσον', Turn.

906. Abresch comp. Eur. *El.* 1144, νυμφεύσει δὲ κὰν Αἴδου δόμοις Ωἶπερ ξυνηῖδες ἐν φάει.

908—930. *Clyt.* 'I nursed you: let me live to be old.' *Or.* 'What, live with me, after murdering my father?' *Clyt.* 'That was Fate's doing.' *Or.* 'And so is this.' *Clyt.* 'Has a mother's curse no fears for you?' *Or.* 'Not a mother's who cast off her child.' *Clyt.* 'Cast off! I sent you to friends.' *Or.* 'It was selling a freeborn child into slavery.' *Clyt.* 'Why, what price did I get for you?' *Or.* 'That I should be ashamed to remind you of.' *Clyt.* 'Nay, name your father's faults too.' *Or.* 'The wife may not blame the husband.' *Clyt.* 'The husband's absence is the wife's trial.' *Or.* 'But the husband's absence brings the wife bread.' *Clyt.* 'So you will kill your

ΟΡ. πατροκτονοῦσα γὰρ ξυνοικήσεις ἐμοί;

ΚΛ. ἡ Μοῖρα τούτων, ὦ τέκνον, παραιτία.

910

ΟΡ. καὶ τόνδε τοῖνον Μοῖρ' ἐπόρσυνεν μόρον.

ΚΛ. οὐδὲν σεβίζει γενεθλίους ἀράς, τέκνον;

ΟΡ. τεκοῦσα γὰρ μ' ἔρριψας ἐς τὸ δυστυχές.

ΚΛ. οὔτοι σ' ἀπέρριψ' ἐς δόμους δορυξένους.

ΟΡ. διχῶς ἐπράθην ὦν ἐλευθέρου πατρός.

915

ΚΛ. ποῦ δῆθ' ὁ τίμος ὄντιν' ἀντεδεξάμην;

mother.' Or. 'It is you that will kill yourself.' Clyt. 'Beware of a mother's Furies.' Or. 'If I spare you, a father's will be on me.' Clyt. 'I am singing my own dirge in the ears of my grave.' Or. 'My father's doom fixes yours.' Clyt. 'Ah! I see: this was the serpent in my dream.' Or. 'Yes, the dream was too true. An unnatural murder brings an unnatural punishment.'

908. The sense is rightly explained by Kl., 'As I nursed your childhood, now I wish to be tended by you in my old age.' She only asks to grow old, life being her first wish; but she relies on the natural claim of a parent on a child for maintenance. Or. understands this, and asks whether the murderess of his father can be fit to live with him. Thus there is no occasion to read *σὺν δέ* with Auratus, if indeed it is not absolutely inapplicable, as no instance has been quoted where *συγγηράσκω* is used of a person growing aged in company with another who cannot be said to be growing aged himself, his time of life not being the same.

909 *πατροκτονοῦσα* is to be noted, not meaning, as might be expected from the word, 'having killed your father,' but 'having killed mine.' There is no difficulty about the tense, as *πατροκτονεῖν* is to be a *πατροκτόνος*.

910. *παράϊτιος*, Æsch. *Danaïdes*, fr. 43. 7. Clyt. does not now venture to throw the whole blame on Fate, but merely alleges that it was accessory.

912. *γενεθλίους ἀράς* are the curses of a mother, as *αἶμα γενέθλιον*, Eur. Or. 89. For the identity of the *Ἀρά* with the *Ἐρινός* see Müller, § 77. Paley appositely refers to *Ag.* 236, to show that the imprecations of a dying person had peculiar power. *σεβίζει* MSS. *σεβίζει*, Porson.

914. *οὐκ ἔστιν ἀπορρίψαι τὸ δορυξένους ἐκδοῦναι πρὸς ἀνατροφήν*. Schol. So Strophius, *Ag.* 880, is called *εὐμενὴς δορυξένος*.

915. The meaning apparently is, that Orestes' condition had been analogous to that of one who is torn from his home and sold as a slave, and this though he was not, as Soph., *Ed. T.* 1062, expresses it, *τρίτης μητρὸς τρίδουλος*, but the son of a free man. So in the parallel passage, vv. 133 foll., Electra speaks of herself and her brother as *in a manner* (*πως*) sold into slavery, the one as being treated with indignity at home, the other as being an outcast from his property. Clyt. seemingly wishes to repel the charge by pointing out that the metaphor halts, when she is met by an unexpected retort. *διχῶς* is difficult to explain, as it could not well mean

OP. αἰσχύνομαί σου τοῦτ' ὀνειδίσαι σαφῶς.

KL. μᾶλλ' εἴφ' ὁμοίως καὶ πατὴρὸς τοῦ σοῦ μάτας.

OP. μὴ 'λεγχε τὸν πονοῦντ' ἔσω καθημένη.

KL. ἄλγος γυναιξὶν ἀνδρὸς εἶργεσθαι, τέκνον.

920

OP. τρέφει δέ γ' ἀνδρὸς μόχθος ἡμένας ἔσω.

'away from my home,' though *δίχα* might, while Schütz's explanation of the double sale, the removal of himself from home, and the appropriation of his father's property, is not very natural. (The conjectures that have been proposed, *αἰσχροῦς* (Heath), *ἀδίκως* or *αἰκῶς* (Bothe), would rather enfeeble the passage.)

917. σου seems rightly defended by Wordsworth, who comp. τοῦτό μου διαβάλλει Dem. p. 234, τὸν τειχισμὸν τοῦτον ὃν σύ μου διέσυρες, *ib.* p. 325, and the similar uses of ἐπαινεῖν, ἄγασθαι, θαυμάζειν. In some of these instances, as here, it is not clear whether the genitive belongs more to the verb or to the accusative. In the present case the position of the words is rather in favour of the former, but there seems no reason to doubt the admissibility of the latter construction, though it is questioned by Paley.

918. μὴ ἄλλ' MSS. μᾶλλ' Dind., whom see on Aristoph. *Frogs* 103, *Birds* 109. The phrase occurs repeatedly in Aristoph., generally in a negative answer to a question, and apparently answers to our 'nay, but.' Photius p. 244, 1, as amended by Dobree, has μᾶλλα· ἀντὶ τοῦ οὐκ ἄλλά. Here Herm. omits μὴ, supposing it to have been introduced from the opening of the next line; but this seems hardly ground enough. μάτας, of criminal passion, like μάταιος, *Supp.* 229.

919. For the sense of πονοῦντ' see note on v. 138, where some of the

passages referred to will also illustrate the correlative, ἔσω καθημένη, the description of the woman. Hence the sting of the reproach in *Pers.* 755, τὸν δ' ἀνανδρίας ὑπὸ ἔνδον αἰχμάζειν (see on v. 630), and again in *Soph. El.* 1241, where Electra declares that she is not afraid of περισσὸν ἄχθος ἔνδον γυναικῶν ὃν αἰεί, and is reminded that so far from her mother's being a mere useless load of stay-at-home woman-kind, she has shown that even a woman can fight, κὰν γυναιξὶν ὡς Ἄρης ἔνεστιν (comp. *Æsch. Supp.* 749, *Ag.* 78). With this line and v. 921 Peile and Wordsworth well comp. Shakspeare, *Taming of the Shrew*, Act 5. Sc. 2,—'Thy husband is thy lord, thy life, thy keeper, Thy head, thy sovereign; one that cares for thee, And for thy maintenance commits his body To painful labour both by sea and land, While thou liest warm at home, secure and safe.'

920. Clyt. in effect replies that the very thing which is supposed to place her husband beyond criticism, his going abroad to labour, constitutes her justification as tearing him away from her. Comp. her own words, *Ag.* 861, 2.

921. Orestes' words contain something of the reproach of Hes. *Theog.* 598 (quoted by Abresch), where women are compared to drones, οἱ δ' ἐντοσθε μένοντες ἐπηρεφέας κατὰ σίμβλους Ἀλλόττριον κάματον σφετέρην εἰς γαστέρ' ἀμῶνται. The plural ἡμένας may be used generally, or it may

ΚΛ. κτενεῖν ἔοικας, ὦ τέκνον, τὴν μητέρα.

ΟΡ. σύ τοι σεαντὴν, οὐκ ἐγώ, κατακτενεῖς.

ΚΛ. ὄρα, φύλαξαι μητρὸς ἐγκότους κύνας.

ΟΡ. τὰς τοῦ πατρὸς δὲ πῶς φύγω, παρεῖς τάδε; 925

ΚΛ. ἔοικα θρηνεῖν ζῶσα πρὸς τύμβον μάτην.

ΟΡ. πατρὸς γὰρ αἶσα τόνδε σοῦρίζει μόρον.

denote the female part of the household, daughters and women-slaves, over whom the wife presides, like Andromache, *Il.* 6. 491, 498, and Clytæmnestra herself, *Eur. Iph. A.* 731, where Agamemnon bids her *χώρει πρὸς Ἀργὸς παρθένους τε τημέλει* (see also v. 738). *γε* throws the emphasis on *τρέφει*, δέ being adversative. Klotz *Devar.* 2. p. 334.

922. While apparently resigning herself to her fate, Clyt. expresses herself so as to remind Or. of the unnatural act he is about to commit. So ΚΛ., who comp. *Eur. Or.* 825, *θανάτου τ' ἀμφὶ φόβῳ Τυνδαρίδ' ἰάχῃσ' ἐτάλαινα· Τέκνον, οὐ τολμᾷς ὅσ' αἰ κτείνων τὰν σὰν ματέρα.*

923. Soph. apparently imitates the form of expression, *El.* 624, *σύ τοι λέγεις νιν, οὐκ ἐγώ.*

924. *κύνες* of Furies, v. 1054. The comparison is drawn out, *Eum.* 131, 2, 246, 7—Hecate and the Furies were represented with heads of dogs, and had dogs to attend them, as Wordsworth remarks, referring to Theoc. 2. 12, 35. *Eur.* calls the Furies *κυνώπιδες*, *Eur. Or.* 254, *El.* 1249. Müller, § 93, thinks that 'the long pendant tongue of the Gorgoneum was most likely the main type whereby their resemblance to hounds was expressed.' He also remarks, § 78, that 'such expressions as *the Erinnyes of the mother* (used also by Hom. *Il.* 21. 412, *Od.* 11. 280) serve to show how little the original use of the word

warrants the notion of a definite number of Erinnyes,' and observes that 'the number *three* can no more be established on the authority of any poet prior to Euripides, than the mention of the well-known names, Alecto, Tisiphone, and Megæra, can be found in any writers prior to the Alexandrines.' The Erinnyes was in fact, as we have seen, the *Ἀρά*, or the curse endowed with personality.

925. For the sense comp. the whole passage, vv. 278 foll., where, as there remarked, the visitations in the case of neglected vengeance are like those in the case of actual murder. *παρεῖς*, as in v. 1032.

926. Two expressions are combined, as ΚΛ. rightly remarks, that of crying to a tomb, *i.e.*, to one who cannot or will not hear, for which the Schol. quotes a proverb, [*ταὐτὸ*] (a word very plausibly inserted by Paley) *πρὸς τύμβον τε κλαίειν καὶ πρὸς ἄνδρα νήπιον*, and that of singing one's own dirge, which occurs also *Ag.* 1322, *ἄπαξ ἔτ' εἰπεῖν ρῆσιν ἢ θρῆνον θέλω Ἐμὸν τὸν αὐτῆς*, *Supp.* 116, *ζῶσα γόοις με τιμῶ.*

927. *σ' ὀρίζει*, MSS., *σοῦρίζει*, Elmsley, who intended by it *σοι ὀρίζει*. Blomf. resolves it into *σοι οὐρίζει*, which would be supported by *οὐρίσας φάος*, v. 319. But *ὀρίζει* seems better, the sense apparently being that the destiny of Agamemnon determines that of Clytæmnestra, that as she chose to involve her fate with his by

ΚΑ. οἱ ἄγω. τεκούσα τόνδ' ὄφιν ἐθρεψάμην.

ΟΡ. ἦ κάρτα μάντις οὐξ ὀνειράτων φόβος.

ἔκανές γ' ὃν οὐ χρῆν, καὶ τὸ μὴ χρεὼν πάθε. 930

ΧΟ. στένω μὲν οὖν καὶ τῶνδε συμφορὰν διπλῆν.

ἐπεὶ δὲ πολλῶν αἱμάτων ἐπήκρισε

τλήμων Ὀρέστης, τοῦθ' ὅμως αἰρούμεθα,

becoming his murderess, she now is to bear the appointed consequence. *σοί* then is emphatic in opposition to *πατρός*, so that *Æsch.* could not have written *ὀρίζει σοί*, though *Eur. Iph. A.* 1212, where no emphasis is intended, has ὥσθ' ὀμαρτεῖν μοι πέτρας. *Elmsley comp. σοῦπισθεν, Aristoph. Thesm.* 165.

928. Whether *Clytæmnestra's* exclamation (see on v. 887) is called forth by any action on the part of *Orestes*, who immediately afterwards brings the scene to a close, or by the sudden thought of her dream, is not clear. The emphasis of the line is perhaps best brought out by *Peile's* version, 'this is the serpent that I bare and suckled.'

929. The MSS. give this line to *Or.*, the next to *Clyt.* *Stanley*, who first restored the latter to its owner, gave the former to *Clyt.* *Kl.*, however, saw that both belonged to *Or.*, who finishes the *στιχομυθία* with a couplet, as in *Eum.* 607, *Prom.* 780, *Theb.* 1051, *Supp.* 322. Spoken by *Orestes*, the present line gains infinitely in force, as it must be a further pang to *Clyt.* to find that he knows of her terrible dream. With the expression *comp. vv.* 32, 3.

930. *κάνες*, MSS. *ἐκάνες*, *Heath.* The correction seems necessary, as here at least no case can be made out for the omission of the augment. *γ'*, which *Herm.* omits, is not a mere metrical prop, but serves to bring

out *ἐκάνες* into prominence.—Exit *Orestes* with *Clytæmnestra* by the principal door.

931–934. *Ch.* 'While pitying the dead, we give our voice for *Orestes*, as the one hope of the house.'

931. The Chorus appears to be sobered by the arrival of an event it had previously desired, and now expresses its sympathy with *Orestes* in more qualified language, merely hoping that in consideration of the many bloody deeds which had destroyed the family he may be spared from retributive destruction.

932. *πολλῶν* is emphatic, equally with, if not more so than, *ἐπήκρισεν*. The line of murders is a long one, and *Orestes* has added the last link to it. *ἐπακρίζω* apparently occurs nowhere else, but *ἐξακρίζω* and *ὑπεξακρίζω* occur as transitive verbs (*Eur. Or.* 275, *Bacch.* 677) with the general sense of getting to the top, though in different constructions. Here the gen. may be accounted for by supposing *ἐπακρίζειν*, as used by *Æsch.*, to be parallel to *ἐφικνεῖσθαι*. So *Orestes*, in *Ag.* 1283, is prophesied of as coming ἅτας τάσδε θρηγκώσων φίλοις, where the thought is the same, but not the image.

933. *τλήμων Ὀρέστης*, *Soph. El.* 602, *Eur. El.* 850. *αἰρούμαι*, 'I make my choice,' is used frequently in *Æsch.* of choosing or closing with a piece of fortune, nearly like the Latin *opto*. See v. 551, and the

ὀφθαλμὸν οἴκων μὴ πανώλεθρον πεσεῖν.

ἔμολε μὲν δῖκα Πριαμίδαϊς χρόνῳ, βαρύδικος
ποινά·

935

ἔμολε δ' ἐς δόμον τὸν Ἀγαμέμνωνος
διπλοῦς λέων, διπλοῦς Ἀρης.

passages there referred to. (αἰτούμεθα, Musgrave's correction, preferred by Herm. and Blomf., would only make the expression less idiomatic.)

934. The lot which the Chorus accepts is the rescue of the last hope of the house from utter ruin. This includes both an acquiescence in the past, and a desire for the future, that Orestes may neither be destroyed by his mother's Furies, nor doomed to death by the judges of blood. The words ὀφθαλμὸν οἴκων, as Paley remarks, are parallel to *Pers.* 168, where the language is evidently meant to be oriental, but they have also a counterpart in Pind. *O.* 6. 16, ποθέω στρατιᾶς ὀφθαλμὸν ἐμᾶς, Eur. *And.* 406, εἰς παῖς ὅδ' ἦν μοι λοιπός, ὀφθαλμὸς βίου. See also on v. 238. Here the notion seems to be that of a single eye, 'puer unicus, ut Polyphemi lata acies,' the extinction of which would plunge the whole body into darkness.

935—972. 'Agamemnon wrought vengeance on the house of Priam: murder entered his own house: but Orestes recovers all. Shout for our deliverance from the guilty spoilers! Vengeance comes on them in secret, and Heaven's justice with her, her halting steps sped by Loxias. It is time to worship—the reign of tyranny is over; the house rises from its downfall, its stains will soon be cleansed, and fortune once more shall smile upon our masters.'

In this Chorus both the thought and the cast of the diction are suffi-

ciently Æschylean, nor do there appear to be many corruptions of language, but the metrical arrangement presents much difficulty. Possibly, as has been intimated on vv. 153—163, the rule of syllabic correspondence may not be imperative in dochmiacs; but even with this allowance no scheme can be proposed which would agree precisely with the text as it stands, and everything beyond is mere conjecture, interfering as it does with words otherwise above suspicion. The only point that can be regarded as absolutely clear, is that vv. 935—941 answer to vv. 946—952.

935—939. The most satisfactory explanation of this passage seems to be that given by Peile and Bamb., who understand vv. 938, 9 of Ægisthus and Clytæmnestra. Like Cassandra, *Ag.* 1286 foll., the Trojan captives who form the Chorus naturally dwell on the visitation that fell on their city, and the death that overtook the conqueror; and this forms an appropriate introduction to their celebration of Orestes, who has recovered the wealth which, augmented by the spoils of Troy, passed from the hands of Agamemnon into those of his murderers. (Comp. Eur. *El.* 313 foll., where it is made a special charge against Clyt., that she sits among Phrygian spoils, attended by Asiatic slaves in the costume of Ida, the captives of Agamemnon.) This sense of διπλοῦς λέων is confirmed by συμφορὰν διπλὴν imme-

ἔλαχε δ' ἐς τὸ πᾶν ὁ πυθοχρήστας φυγὰς 940
 θεόθεν εὖ φραδαῖσιν ὠρμημένος.
 ἐπολολύξατ' ὦ δεσποσύνων δόμων
 ἀναφυγὰς κακῶν καὶ κτεάνων τριβᾶς

diately above, v. 931, τὴν διπλὴν τυραννίδα below, v. 973. Ægisthus is called a lion, though a dastard one, *i.e.*, a cowardly destroyer, *Ag.* 1224, Clyt. a lioness, *ib.* 1258. "Ἀρης is used of the usurpers, v. 461, while in *Eum.* 355 "Ἀρης τιθασός is domestic murder. They are said to have entered the house just as murder or the Erinnyes might be said to enter the house, though elsewhere from a different point of view they are described in stricter language as οἰκουροί of Agamemnon. From the apparent imitation in *Eur. Or.* 1400, ἦλθον ἐς δόμους . . . λέοντες "Ἕλληνες δύο διδύμῳ, it is probable that *Eur.*, like the *Schol.* and most of the editors, understood the words of Orestes and Pylades; but there is no reason for regarding his authority as final on a question like this, which is not one of Greek usage or Greek feeling, any more than *Aristoph.* would seem to be on the opening lines of the play; and the view, though natural in *Eur.*, who makes Pylades an actual sharer in the murder, would not be appropriate to *Æsch.*, who has lately dwelt on the position of Orestes as single-handed, v. 866. The interpretation of *Kl.*, who supposes the double slaughter of Agamemnon and Clyt. to be meant, would suit the general sense sufficiently well, but hardly agrees with the particular words, which would more naturally denote some combined or simultaneous acts of violence. χρόνῳ is supposed by *Paley*, who takes the view of the *Schol.*, to contain the point of the

comparison, but it would probably have been placed earlier in the sentence, if not repeated, had it been meant to be emphatic.

940. ἔλακε, *MSS.* ἔλαχε, *Schütz.* ἔλαχε δ' ἐς τὸ πᾶν is a natural expression for *Or.* receiving the παγκληρία. So *Astyanax* is addressed *Eur. Tro.* 1192 as πατρῶων οὐ λαχών. The words, too, agree with ὁ πυθοχρήστας φυγὰς, as *Or.* has been already described as ἐκ χρημάτων φεύγων, v. 135, and *Apollo* in urging him to vengeance seems to have reminded him of his lost inheritance, vv. 274, 5. ἔλαβε, which was at one time supposed to be the reading of *Med.* from the similar manner in which β and κ are there written, would be less appropriate. The *Schol.* is generally believed to have read ἤλασε from his gloss ἔλασεν δὲ εἰς τὸ τέλος τοῦ δρόμου, ὃ ἐστὶν ἦνυσεν τὸν ἀγῶνα, but it may be questioned whether he had not fallen into the same error as *Stanley*, who, in his *Curæ Secundæ* says, 'ἔλακε pro ἐλήλακε.'

941. θεόθεν, prob. with φραδαῖσιν, being nearly equivalent to θεῶν, as πατρόθεν, *Ag.* 1508, το πατρὸς. εὖ, seemingly with ὠρμημένος, 'sped on his way auspiciously.' φραδαῖσιν, *Eum.* 245, φραδαῖσι· βούλαις, *Hesych.* εὐφραδαῖσιν, *MSS.* εὖ φραδαῖσιν, *Seidler, Herm.*

942. ἐπολολύξατω, *MSS.* ἐπολολυξάτ' ὦ, *Seidler.* δόμων is constructed with ἀναφυγὰς as well as κακῶν, though in a different sense.

943. τριβᾶς, *MSS.* τριβᾶς, *Stanley.*

ὑπὸ δύοῖν μιστόροιν δυσοίμου τύχας.

945

ἔμολε δ' ᾧ μέλει κρυπταδίου μάχας δολιόφρων ποινά,

ἔθιγε δ' ἐν μάχα χερὸς ἐτήτυμος

With the sense, comp. v. 137 above, Soph. *El.* 1290, πατρώαν κτήσιν Ἀγισθος δόμων Ἀντλεί, τὰ δ' ἐκχεί, τὰ δὲ διασπείρει μάτην.

945. διοῖν, Med. δυοῖν, Guelf. μιστόροιν of Clyt. and Æg. as murderers, as Clyt. is alled *μίσμα* below, v. 1028, *Ag.* 1645. As adulterers, they are called *αἰσχυντήρες* or *κατασχυντήρες*, v. 990, *Ag.* 1363. It is doubted whether *δυσοίμος* is from *οἶμος* in the sense of a way, as the Schol. takes it, or from *οἶμος* or *οἶμη* in the sense of a song, which Blomf. prefers. It seems slightly more Greek to put *δυσοίμου τύχας* in apposition to *κακῶν καὶ τριβᾶς*, than to construct it with *ὑπό*.

946. There is considerable difficulty in determining the sense of these words. As the text stands, it is open to connect ᾧ with Ποινά, the masc. being used because Orestes is personified, to refer the clause ᾧ—μάχας to the crafty murderers on whom crafty vengeance has come, and to connect ποινά with μάχας, making the whole ᾧ—ποινά the subject of ἔμολε, 'he whose care is the crafty punishment of treacherous strife,' probably Hermes. The second, which is the view of the Schol., on the whole seems liable to the fewest objections. With ᾧ μέλει κρυπταδίου μάχας, then, we may comp. *Eum.* 350 (referred to on vv. 935-939), and (if we suppose ᾧ to refer specifically to Ægisthus) Soph. *El.* 302, ὁ σὺν γυναιξὶ τὰς μάχας ποιοῦμενος, and the Homeric epithet of Ægisthus, ἀναλκις. The general sense of retaliating crafty murder by crafty murder needs no illustration.

(Neither Auratus' ᾧ nor H. L. Ahrens' Ἐρμᾶς for ποινά are unlikely in themselves, though the latter is of course infinitely the bolder of the two: but the MS. reading as just explained seems sound.)

948. δὲ μάχα, MSS. δ' ἐν μάχα, Pauw. There can scarcely be a doubt of the truth of the correction, but the sense of the line has yet to be cleared up. No example of *θιγγάνειν χερὸς* has been quoted in any other sense than that of touching the hand in friendship or in supplication, whereas the context seems to require the mention of some act which might take place in the heat of combat. Wordsworth joins μάχα χέρος, which he regards as the opposite of μάχη δορός, but he does not explain how ἔθιγε is to be understood. The words of the Schol. ἡ δὲ Διὸς θυγάτηρ ἡ Δίκη πάρεστιν (παρέστη?) ἐν τῇ πρὸς Ἀγισθον μάχη καὶ ἐφῆψατο τοῦ ξίφους, might tempt us to conjecture that he read δορός, though the necessity of separating words so constantly found together as μάχη δορός would be an objection to the reading. ἐτήτυμος, the MSS. reading, seems at least as good as Scaliger's ἐτητύμως. παῖς ἐτήτυμος γεγώς occurs Soph. *Trach.* 1064, and there is force in saying that the Justice which assisted in the death of Ægisthus was the true child of Zeus, as the expression implies that the act of retribution was strictly just. So in *Theb.* 670 Eteocles says that if Justice were to ally herself with a man like Polynices, she would belie her name. Wordsworth comp. *Eum.* 534, δυσσεβίας μὲν ὕβρις τέκος

Διὸς κόρα—Δίκαν δέ νιν

προσαγορεύομεν βροτοὶ τυχόντες καλῶς— 951

ὀλέθριον πνέουσ' ἐν ἐχθροῖς κότον·

τάνπερ ὁ Λοξίας ὁ Παρνάσιος,

μέγαν ἔχων μυχὸν χθονὸς †ἐπ' ὄχθει

†ἄξεν ἀδόλως δολίας 955

βλαπτομέναν χροнисθεῖσαν ἐποίχεται.

κρατεῖται πως τὸ θεῖον παρὰ τὸ μὴ

ὡς ἐτύμως, Soph. *Trach.* 827, τῷ
Διὸς αὐτοπαίδι.

950. ἡ Διὸς παρθένος Δίκη, *Theb.*
662.

951. *τυχόντες καλῶς*, when we are
so fortunate as to hit the right name,
the names by which the gods chose to
be addressed being a matter of im-
portance and sometimes of difficulty
to discover. Kl. refers to *Ag.* 161
foll. *τυγχάνομεν προσαγορεύοντες*,
the more usual form of expression in
Æsch. (see vv. 318, 418, above, &c.),
would not mean quite the same thing,
containing a positive rather than a
hypothetical assertion.

952. *πνέουσ' ἐν ἐχθροῖς κότον*, like
φέρουσ' ἐν ἡμῶν ὕπνον, *Ag.* 1450, a
verb implying motion, taking after it
a preposition expressing rest.

953—957. *τάνπερ*, MSS. *τάνπερ*,
Herm. *χρόνους θεῖσαν*, MSS. *χρο-
νισθεῖσαν*, Herm. There are, of course,
other corruptions in the passage, but
no correction has been proposed
which can be called indisputable, and
the uncertainty of the metre forbids
much speculation. Paley's *Παρ-
νασσίας* and *ἐπορθιάζων* (used of
Loxias, like *ἐξορθιάζων*, v. 271) and
Klausen's *ἀδόλοις δόλοις* are plausible.
Whether *δολίας* is the reading of Med.
as well as Guelph., is doubtful; Franz's
collation differing from the rest in
giving *δολίαν*, which may also have

been read by the Schol. *δολίαν* would
suit the sense, and might be adjusted
to the dochmiac measure by synizesis
(see on v. 334), though the limits
within which this expedient may be
applied are yet undetermined. The
general meaning of the passage seems
plain, *τάνπερ* referring to Justice,
whose halting steps Apollo is said to
hasten. *ἐποίχεσθαι* is used *Il.* 5.
720, of Pallas when harnessing her
horses, *ib.* 16. 155 (both quoted by
Peile), of Achilles when arming the
Myrmidons, not to mention its use
with an acc. of a thing, such as *ἐργον*,
which may have been in the mind of
Æsch., who need not have looked on
Δίκη exclusively as a person. With
this latter shade of meaning, comp.
the expression *δίκην ἐπεξελεῖν*.
βλαπτομέναν seems to be used rather
than *βλαβεῖσαν*, because the sense re-
quired is not so much 'disabled' as
'halting,' though the present par-
ticiples, strictly speaking, would only
denote that the laming was still going
on.

958. The vulgate appears to make
neither sense nor metre, but no un-
doubted correction has been sug-
gested. To render it 'Divine Power
is under a law not to support the
guilty,' would seemingly necessitate
the omission of *παρά*. If, on the
other hand, we read *πάρα*, with Well.,

ὑπουργεῖν κακοῖς.

ἄξιον δ' οὐρανοῦχον ἀρχὰν σέβειν.

960

πάρα τὸ φῶς ἰδεῖν.

μέγα δ' ἀφηρέθη ψάλιον †οἴκων.

ἄνα γε μάν, δόμοι· πολὺν ἄγαν χρόνον

χαμαιπετεῖς ἔκεισθ' αἰέ.

τάχα δὲ παντελὴς χρόνος ἀμείψεται

965

πρόθυρα δωμάτων, ὅταν ἀφ' ἐστίας

Wordsworth, and Dyer (*Tentamina Æschylea*, p. 14), κρατεῖται would require alterations, as the naked statement that the deity is in some way restrained would have no relevancy to the context. If only the sense were considered, κρατεῖ τε . . . πάρα τε would be an easy change, though the qualifying πῶς agrees better with κρατεῖται. But no remedy can be satisfactory which does not deal with the metre, and this is not to be attempted by unwarranted additions and omissions.

960. Hermann's ἄξια δ' and Wel-lauer's ἄξιον are both probable, more so perhaps than the hypothesis of a synzesis, which the existing text requires.

961. τε φῶς, MSS. τὸ φῶς, Turn., as in v. 972, where the MSS. have τό.

962. μέγαν, MSS. μέγα, Porson, which was the original reading of Guelf., though that would seem to have no independent authority. The sense of the line is sufficiently good, the Chorus asserting that it has been freed from the great bit which the house used to wear. Stanley's ἀφηρέθη, though simpler, would not be a necessary correction. But a cretic is wanted in the place of οἴκων to complete the metre. οἰκετῶν, the conjecture of Franz and Herm., is

exceedingly plausible, agreeing well with vv. 75 foll., and accounting for ἀφηρέθη. Yet the thought it contains, the removal of constraint from the household slaves, is scarcely so great as that conveyed by the MSS. reading, the liberation of the house itself. μέγα ψάλιον like στόμιον μέγα, *Ag.* 133.

963. ἀναγεμάν, MSS. ἀνα γε μάν, Heath. The restoration is clearly right, but the force of γε μάν (objected to by Herm., who reads ἀναγε) is not obvious. Perhaps we may say that there is something of impatience in it, the Chorus, as it were, cutting short its own reflections. 'Arise, however, ye halls.' δόμοις, MSS. δόμοι, Herm. Blomf. comp. *Il.* 18. 179, ἀλλ' ἀνα, μήδ' ἔτι κείσο.

964. χαμαιπετεῖσε κείσθ' MSS. χαμαιπετεῖς ἔκεισθ', Well.

965. It is difficult to decide between the active and passive senses of παντελὴς, but the former seems more forcible, 'Time, that brings all to pass, will do this,' the omnipotence of time being frequently dwelt on in different relations, e.g. *Eum.* 286, in relation to this very matter of purification. So Ζεῦ πάτερ παντελής, *Theb.* 117. 'Time will cross the threshold' merely means 'the house will see a time.'

966. ἀμφ', Med. ἀφ', Guelf.

μύσος πᾶν ἐλάση
 καθαρμοῖς †ἅπαν ἐλατήριον.
 τύχαι δ' εὐπροσωποκοῖται τὸ πᾶν
 ἰδεῖν ἀκοῦσαι †θρεομένοις
 μετοίκους δόμων πεσοῦνται πάλιν.
 πάρα τὸ φῶς ἰδεῖν.

970

OP. ἴδεσθε χώρας τὴν διπλὴν τυραννίδα

967. The subject of ἐλάση appears to be δώματα, as time is to cross the threshold only when the purification has been accomplished. Elsewhere, as in *Eum.* l.c. time is represented as himself the purifier, but the present image virtually comes to the same thing. With ἐλάση comp. *Eum.* 283, μίασμα . . . καθαρμοῖς ἡλάθη χοιροκτόνοις. Possibly ἐλαθῆ may be the reading here.

968. ἅπαν ἐλατήριον, the unmetrical and awkwardly expressed reading of the MSS., has been changed by Schütz into ἀτᾶν ἐλατηρίους, καθαρμοῖσιν being substituted for καθαρμοῖς. If this emendation is right, as it probably is, we must suppose that the concluding letters of ἐλατηρίους had become obliterated, and were wrongly supplied, as must have been the case in v. 15 (note). But the occurrence of ἐλατήριος immediately after ἐλάση (paralleled however by ἐρετμοῖσιν ἐρεσσύμενοι, *Ag.* 52) may perhaps tempt us to hazard a conjecture that the reading may have been καθαρμοῖσιν ἀτᾶν ἀλιτηρίων, the gen. depending on μύσος. καθαρμοῖς ματᾶν ἀλειτηρίων or ἀλοιτηρίων might also be suggested, if it were certain that either of those forms (on which see Herm. on Soph. *Æd. C.* 372) had any existence.

969—971. τύχα δ' εὐπροσωποκοῖται, Med., τύχα δ' εὐπροσωποκοίτα,

Herm., τύχαι δ' εὐπροσωποκοῖται, Scholeff., μετοικοδόμων, Med., μετοίκους δόμων, Schütz. The true reading so far is established by the parallelism of vv. 783—786, where see the note. θρεομένοις is still uncorrected, though μαιομένοις there makes it probable that Stanley was right in suggesting θ' ἱεμένοις. But the sense is still doubtful, as it is not certain whether ἰδεῖν ἀκοῦσαι is exexegetical or dependent on the participle preceding it, nor again whether τὸ πᾶν is adverbial or the object of the infinitives. The credit of restoring the compound εὐπροσωποκοίτης is of course due to Herm. With the first part of it we may comp. εὐμορφον κράτος, v. 490. The latter part is a metaphor from dice, κεῖσθαι being the correlative of πίπτειν, though no other instance is quoted of this particular application of either substantive or verb. For a similar image, comp. *Ag.* 32. μετοίκους are Orestes and Electra, the new inhabitants or settlers in the palace. In a different sense in Soph. *El.* 189 Electra complains of herself, ἀλλ' ἀπερεὶ τις ἔποικος ἀναξία οἰκονομῶ θαλάμους πατρός.

973—1006. Or. 'See, here are the usurpers and murderers united in death as in life. See, too, here is the robe by means of which they slew my father. Spread it out to the Sun, that he may see it also, and attest the

πατροκτόνους τε δωμάτων πορθήτορας.
 σεμνοὶ μὲν ἦσαν ἐν θρόνοις τόθ' ἡμενοί,
 φίλοι τε καὶ νῦν, ὥς ἐπείκασαι πάθη
 πάρεστιν, ὄρκος τ' ἐμμένει πιστώμασι.
 ξυνώμοσαν μὲν θάνατον ἀθλίῳ πατρὶ
 καὶ ξυνθανεῖσθαι· καὶ τὰδ' εὐόρκως ἔχει.
 ἴδεσθε δ' αὖτε, τῶνδ' ἐπήκοοι κακῶν,

975

980

justice of my vengeance on my mother (for I need not clear myself about Ægisthus' death): but she, the murderess of her husband, was ever monster more noxious? Net or winding-sheet, it is an implement for a robber. Rather than wed such a partner, let me die childless.'

973. Orestes is at first triumphant, as he points to the bodies. Then, as he turns to the robe in which his father was slain, he begins to feel that he must stand on his defence for what he has done. The bodies are doubtless disclosed as that of Agamemnon is in the preceding play, whether by the ἐκκύκλημα or by the opening of the gates. (Paley urges that the bodies need not have been shown, but the exhibition adds much to the force of the speech, as it must have done to the scenic effect.)

974. πατροκτόνους. See on v. 909. δωμάτων πορθήτορας is doubtless general, like λυμαντήριον οἴκων, v. 764, including both the murder and the wasting of substance.

975. μὲν is followed by τε, as in Theb. 924, 5 (comp. by Paley), a transition, as Herm. there remarks, from the disjunctive to the conjunctive form of expression. With the line generally, Paley comp. Hdt. 2. 173, σὲ γὰρ χρῆν ἐν θρόνῳ σεμνῶ σεμνὸν θωκέοντα δι' ἡμέρης πρήσσειν τὰ πρήγματα.

976. πάθη after ἐπείκασαι, express-

ing the object of the guess: see v. 14. The words seem to mean, 'as one may read their fate by conjecture,' i.e. conjecture that their fate is that of those who loved each other, not, as Kl. explains, and Lidd. and Scott appear to think, 'as one may compare their fates.' In other words, ἐπείκασω has its ordinary sense of likening a thing, or saying what it is like, which is equivalent to guessing.

977. As men are said to abide by an oath, ἐμμένειν ὄρκῳ, the oath is said here to abide by its pledges.

978. ἀθλίως, MSS., ἀθλίῳ, Portus. The former might be defended (see on v. 434), but not against the latter, which v. 981 seems to make quite certain. The occurrence of εὐόρκως in the same position in the next verse sufficiently accounts for the error.

979. 'To die together,' i.e. in the event of failure, as Kl. explains it. This, Or. says, has come to pass. The expression is rather awkward: ξυνώμοσαν θάνατον, however, sufficiently implies that the death was to be inflicted jointly, while it was necessary to express that the death which they bound themselves to meet, if need were, was a common one. τὰδ' refers to the whole subject of the ξυνωμοσία, καὶ answering to μὲν, for which see Jelf, § 766.

980. ἐπήκοος here and in Ag. 1420 seems to have a semi-judicial sense,

τὸ μηχανήμα, δεσμὸν ἀθλίῳ πατρί,
 πέδας τε χειροῖν καὶ ποδοῖν ξυνωρίδα.
 ἐκτεῖνατ' αὐτὸν καὶ κύκλῳ παρασταδὸν
 στέγαστρον ἀνδρὸς δείξαθ', ὡς ἴδῃ πατήρ,
 οὐχ οὐμός, ἀλλ' ὁ πάντ' ἐποπτεύων τάδε 985
 "Ἡλῖος, ἀναγνα μητρὸς ἔργα τῆς ἐμῆς,
 ὥς ἂν παρῇ μοι μάρτυς ἐν δίκῃ ποτέ,
 ὥς τόνδ' ἐγὼ μετῆλθον ἐνδίκως μόρον
 τὸν μητρός· Αἰγίσθου γὰρ οὐ ψέγω μόρον·
 ἔχει γὰρ αἰσχυντήρος, ὡς νόμου, δίκην· 990

'taking cognizance of.' τῶνδε κακῶν then would mean the whole tragedy, including both Agamemnon's death and those of his murderers.

981. μηχανήμα, *Ag.* 1127, where it probably denotes the same robe.

982. πέδας, *v.* 493. ξυνωρίς is generally used of the things which constitute a couple, here of the thing which couples. Paley refers to *v.* 1000, ποδιστήρας πέπλους..

983. αὐτόν doubtless refers to δεσμὸν, though Auratus' αὐτό would be an extremely easy change. ἐκτεῖνατ' is probably addressed to his attendants, as Herm. explains it, not to the Chorus.

984. στέγαστρον, elsewhere, as in *fr. inc.* 357, a covering, seems here equivalent to στεγανὸν δίκτυον, *Ag.* 358. στέγαστρον ἀνδρός, like ἀνδρὸς σφαγεῖον, *ib.* 1092, ἀνδρός opp. to θῆρος.

985. 'Ἡέλιος ὃς πάντ' ἐφορᾷ καὶ πάντ' ἐπακούει, *Il.* 3. 277.

986. ἀναγνα ἔργα is constructed with ἴδῃ, not with ἐποπτεύων. The Sun is to see Clytæmnestra's handiwork, that he may be able to give evidence in her case.

987. It is doubtful whether Æsch. here follows the later belief, identifying the Sun with Apollo, the god who

actually appears in the trial, *Eum.* 576. But whatever may be the unlikelihood that Æsch. would thus mention a god whom he does not afterwards introduce, it is no less observable that Apollo's evidence there is of a very different character from that which the Sun is desired here to give. ἐν δίκῃ, *Ag.* 1615, 'on my trial,' which he anticipates as likely to happen one day.

988. For μετῆλθον μόρον, see on *v.* 474.

989. ψέγω, the MSS. reading, seems more forcible than Turnebus' λέγω, though the latter was apparently read by the Schol. It is a little surprising that Herm., who in *Soph. El.* 1423 follows Erfurdt in changing λέγειν into ψέγειν, so as to produce a parallel to this passage, should read λέγω here. In *Supp.* 484, μηδ' ἀπορρίφθῃ λόγος Ἑμοῦ, we should perhaps read ψόγος, which would agree well with φιλαίτιος in the next line.

990. ὡς νόμου is not 'as is the law,' but 'as if it were the sentence of law,' killing an adulterer not being regarded as murder by Athenian law (*Lysias de cæde Eratosth.* 30, referred to by *Kl.*), as it was only an anticipation of the legal punishment. Thus we see

ἦτις δ' ἐπ' ἀνδρὶ τοῦτ' ἐμήσατο στύγος,
 ἐξ οὗ τέκνων ἦνεγχε' ὑπὸ ζώνην βάρους,
 φίλον τέως, νῦν δ' ἐχθρόν, ὥς φαίνει, κακόν,
 τί σοι δοκεῖ; μύραινά γ' εἴτ' ἔχιδν' ἔφθ
 σήπειν θιγοῦσα μᾶλλον οὐ δεδηγμένον
 πόλμης ἑκατὶ κάκδικον φρονήματος;
 τί νιν προσείπω, καὶν τύχω μάλ' εὐστομῶν;

995

the force of the gen., the elliptical use of which is common in comparisons, ὥσπερ ἰχθύων, *Ag.* 1382, ὥστ' Ἀμάζονος, *Eum.* 628, σου βάζεις, ὡς θεοῦ τινος, *Soph. Aj.* 998, where, as here, the two genitives stand in different relations to the substantive. αἰσχύνειν and its cognates are technically used of seduction, *Ag.* 1363, 1626.

991. Comp. v. 626, μήτιδας . . . ἐπ' ἀνδρί.

992. 'Of whom she conceived children.' Comp. *Eum.* 607, πῶς γὰρ σ' ἔθρεψεν ἐντός, ὦ μαιήφονε, Ζώνης; ἐκ σοῦ, MSS., a remnant, as Franz remarks, of the writing of the poet's time, when double letters were not in use. ἐξ οὗ, Rob. *ἠνέχη*, Med. *ἠνεγκ'*, Turn.

993. τὸ βάρος φίλον πρῶην, Schol. φαίνει seems to be impersonal, as δηλοῖ is occasionally used, 'as things show.'

994, 5. ἦτ', MSS. εἴτ'. Herm. θιγοῦσαν ἄλλον, MSS. θιγοῦσα μᾶλλον, Blomf. Both corrections seem necessary, and with them the passage becomes plain. Or. asks, was there ever conger or viper more formed by nature than his mother to poison by the mere touch without biting? γέ is unusual in questions. but there, as elsewhere, it seems to bring out the word to which it is attached into greater prominence. The μύραινα, lamprey, or as Peile thinks, conger, is joined with the viper by Aristoph. *Frogs* 473, ἔχιδνά θ' ἑκατογκέφαλος,

ἢ τὰ σπλάγχνα σου Διασπαράξει, πνευμόνων τ' ἀνθάψεται Ταρτησία μύραινα. One account was that the union of the μύραινα with the viper produced a species of μύραινα, the bite of which was deadly (Athenæus 7, p. 312. c., referred to by Blomf.). Wordsworth comp. Arist. *περὶ θαυμασίων ἀκουσμάτων*, ch. 151, p. 845, Bekk., ἐν Θεσσαλίᾳ φασὶ τὸν ἱερὸν καλούμενον ὄφιν πάντας ἀπολλύειν οὐ μόνον ἐὰν δάκῃ ἀλλὰ καὶ ἐὰν θίγῃ, supposing Æsch. to have heard of this snake, and to have thought of it here. He quotes also Lucan, 9. 725. 'Ante venena nocens. . . in vacua regnat basiliscus arena.' Cassandra speaks similarly of Clytæmnestra, *Ag.* 1233.

996. κἀνδίκον, MSS. κἀδίκον, Turn. κάκδικον, H. L. Ahrens, which is perhaps better, as slightly nearer. The line, though referring in construction to the μύραινα and ἔχιδνα, really points to Clyt., expressing the qualities in her which form the ground of the comparison.

997. For καὶν τύχω Porson read καὶ τύχω, understanding εὐστομῶν of speaking aptly; but the word is evidently equivalent to εὐφημεῖν, as Kl. interprets it. Or. wishes to find a name for his mother, without saying anything that ought not to be said. νιν is Clyt., as is evident from what goes before. He proceeds to identify her with the net, the instrument of her crime, enlarging on its villanous

ἄγρευμα θηρός, ἢ νεκροῦ ποδένδυτον
 δροίτης κατασκήνωμα; δίκτυον μὲν οὖν,
 ἄρκυν δ' ἂν εἴποις καὶ ποδιστήρας πέπλους. 1000
 τοιοῦτον ἂν κτήσαιο φιλήτης ἀνὴρ

uses, as if he had nothing else in his mind, till in v. 1005 he at last returns to her. This identification is doubtless a symptom of the frenzy which is beginning to work on him, at the same time that it has its own imaginative truth. Precisely the same identification is made by Cassandra, *Ag.* 1114, foll. εἴ, παπαῖ παπαῖ, τί τόδε φαίνεται; Ἡ δίκτυόν τί γ' Αἴδου; Ἀλλ' ἄρκυς ἡ ξύνεννος, ἡ ξυναιτία Φόνου. Thus it would be worse than useless to follow Meineke (anticipated by Scholef.) in transposing this and the seven following lines so as to insert them after v. 982, even if *κἂν τύχω μάλ' εὐστομῶν* were likely to have been said of the net, which Or. might surely characterize as he pleased without scruple.

998. *νεκροῦ* and *δροίτης* are apparently both constructed with *κατασκήνωμα*, the latter probably forming a sort of epithet to it, like *εὐνῆς παροψώνημα*, *Ag.* 1447. *Æsch.* seems to be speaking of the robe in which the dead were wrapped, as we should say the winding-sheet, which, as Kl. observes, was probably large enough to be swathed round the feet. There is a doubt about the meaning of *δροίτη*, which is explained by the Schol. to mean a bier, a sense assigned to it also by Eustathius, on *Od.* 12., p. 1726, who refers to its use in the *Agamemnon* (v. 1540), giving a choice of interpretations, *πέλος ἢ λάρναξ τοῖς τεθνεῶσιν*, and by *Etym. M.*, appealing not only to *Æsch.*, but to Parthenius. On the whole it seems safest to take it here as a bath, relying on its use, *Ag. l. c.*, *Eum.* 633, pas-

sages which are in other respects parallel to this, the former speaking of *Ag.* as lying on the bath's lowly couch, while the second contains the word *παρεσκήνωσεν*. The meaning here then will be a bath-robe used as a garment to swathe the feet of the dead. But further light is required on the use of the word, and perhaps on the customs usual both in burying and bathing.

999. *Med.* gives a variant *δρύτης* for *δροίτης*. Both forms are recognised by Eust. *l. c.*, who derives the word from *δρύς* by syncope from *δρυοίτη*, a form actually given here by Gelf, doubtless from a misunderstanding of *Med.* Or. inclines rather to call it a *δίκτυον*, the name proposed for it by Cassandra, *Ag.* 1115.

1000. Kl. well remarks that Orestes' perturbed spirit is shown by the accumulation of comparisons, none of which seem to satisfy him. *ποδιστήρ*, which seems not to occur elsewhere, is evidently a subst. from *ποδίξω* (like *μασχαλιστήρ* from *μασχαλίζω*), here used adjectively, so that its sense will be 'trammelling the feet,' as the word *πέδαι* has already been applied to the robe.

1001. *τοιοῦτο μάν*, MSS. *τοιοῦτον ἂν*, Turn. *φιλήτης*, the reading of the MSS., is recognised by Eustath., Suidas, and Hesych., and defended by Wordsworth, who refers to Gaisford and others on Hes. *Works*, 373, Grævius on *ib.* 542, Ernesti on Hom. *Hymn to Hermes*, 159. Hemsterhuis on Poll. 9., p. 1120, quotes Sen. *Ep.* 51, 'Voluptates præcipue exturba, et

ξένων ἀπαιδῶμα κάργυροστερῇ
 βίον νομίζων, τῷδέ τ' ἄν δολώματι
 πολλοὺς ἀναιρῶν πολλὰ θερμαίνει φρενί.
 τοιάδ' ἐμοὶ ξύνοικος ἐν δόμοισι μὴ
 γένοιτ'· ὀλοίμην πρόσθεν ἐκ θεῶν ἄπαις.

1005

ΧΟ. αἰαῖ αἰαῖ μελέων ἔργων·

invisissimas habet, latronum more, quos *Philetas* *Ægyptii* vocant: in hoc nos amplectuntur, ut strangulent,' referring perhaps to a false etymology from *φιλῆν*. Such a reference to a distinct class of robbers who used particular stratagems to ensnare their victims, is just what is wanted here, displaying the same sort of tendency in the poet and his hero to expatiate in far-fetched associations which has been already shown in the mention of the *μύραινα*. Scaliger's *φληήτης*, however, if authorized by any MS., would certainly be the easier reading. In Soph. fr. 848, ὄρκος γὰρ οὐδεὶς ἀνδρὶ *φληήτη* βαρύς, a MS. of Stobæus gives *φληήτη* from a correction.

1002. ξένων ἀπαιδῶμα would seem at first sight to be said of the act, like *δολώματι* below, and so BAMB. and Herm. take it, making *κάργυροστερῇ* the beginning of a new clause, and changing τ' ἄν into τὰν or γ' ἄν. But *ἀργυροστερῇ βίον νομίζων* comes in more naturally after *φληήτης*, of which it is a further description, and the use of *ἀπαιδῶμα*, a thing for a person, besides being rather in keeping with the identification of Clyt. and the instrument of death, is supported by fr. 119, ὀδοιπόρων δῆλημα, χωρίτης δράκων, which, though from a satyric drama, is sufficiently parallel in point of expression. So *μίασμα*, v. 1028, *ἄλημα*, Soph. *Aj.* 381, and many instances in Aristoph., the usage being

partly poetical, partly colloquial. The word itself occurs Aristoph. *Clouds*, 727, where it is joined with *νοῦς ἀποστερητικός*. *ἀπαιδῶμα* is used by Æsch. *Perih.* (fr. 180). Paley couples *ἀπαιδῶμα* with *βίον* as objects of *νομίζων*, which seems scarcely so idiomatic. *ἀργυροστερῇ*, see on v. 253.

1003. *νομίζω*, MSS. *νομίζων*, Turn. *νομίζων*, vv. 101, 801. Wordsworth comp. Eur. *Alcæon* (fr. 88) τοὺς νομίζοντας τέχνην. Herm. objects to the use of τῷδε, which he says should be τοιῷδε: but τῷδε is said with reference not to the robe Or. holds in his hand, but to that which he supposes the *φληήτης* to own,—‘with this his stratagem.’

1004. πολλὰ θερμαίνει φρενί, literally ‘he would heat much in his mind,’ doubtless means he would have many hot thoughts or feelings, *θερμαίνει* being used like *θερμός*, Theb. 603, *Eum.* 560, with reference to the hot blood of daring. The words here are well chosen to express the feverish heat and exhilaration of a triumphant criminal—a state of mind, it may be said, analogous to that which Or. himself feels as he is speaking. *φρενί*, as Wordsworth remarks, is frequently used semipleonastically (see on v. 303), while *θερμαίνει φρένα*, Lobeck’s correction, would itself be unusual without a dat. of the thing which causes exultation.

1007—1009. Ch. ‘Bloody was the

στυγερῷ θανάτῳ διεπράχθης,
 ἐέ,

μίννοντι δὲ καὶ πάθος ἀνθεῖ.

OR. ἔδρασεν ἢ οὐκ ἔδρασε; μαρτυρεῖ δέ μοι 1010
 φᾶρος τόδ', ὡς ἔβαψεν Αἰγίσθου ξίφος.
 φόνου δὲ κηκὶς ξὺν χρόνῳ ξυμβάλλεται
 πολλὰς βαφὰς φθείρουσα τοῦ ποικίλματος.

crime, bloody is the punishment: and there is evil yet in store.'

1007. αἰ αἰ, MSS. αἰαῖ αἰαῖ, Bothe.

1008. The Chorus is addressing Clyt., while mourning the fate of the family. Whether εἰ εἰ can form a line by itself is doubtful. Wellauer's αἰαῖ αἰαῖ is not improbable. See on v. 1019.

1009. 'For the survivor (Orestes) suffering is blossoming.' The Chorus, as Butler remarks, doubtless sees that the madness is beginning to work. ἀνθεῖν is itself used of disease, Soph. Tr. 1089, ἡνθηκεν, ἐξώρμηκεν (comp. ib. 1000, μανίας ἄνθος, Ant. 960, τὰς μανίας δεινὸν ἀποστάζει ἀνθηρόν τε μένος, the latter expression apparently referring to the foam of passionate frenzy).

1010—1017. Or. 'Was she guilty? she must have been: here are the stains of blood: and here am I to speak of her crime, and to lament my father and the whole house.'

1010. Or. seems to feel more and more that he is already on his trial, and pleads, as it were, formally against the accuser within him, at the same time that, as Heath has seen, his mind is actually 'clouded with a doubt,' as if he had yet to establish that the crime of his mother and Ægisthus had been committed at all. His proofs are as insufficient as Electra's

own, vv. 205, foll., but he grasps at them as satisfying for the moment the cravings of his distempered reason. οὐκ ἔδρασεν, MSS. οὐκ ἔδρασε, Turn. Comp. Theb. 202. ἤκουσας ἢ οὐκ ἤκουσας;—These lines were first given to Or. by Stanley.

1011. φᾶρος, of the robe, *Eum.* 634. τόδ' may possibly be the acc. after μαρτυρεῖ, ὡς—ξίφος being epexegetical. So *Ag.* 494, foll. μάρτυρεῖ δέ μοι κάσις Πηλοῦ ξύνουρος διψία κόνις τάδε, 'Ὡς οὗτ' ἀνανδός κ. τ. λ. The robe is naturally brought up to speak to the circumstances of its defilement, as in *Eum.* 460, as emended by Musgrave and Herm., κατέκτα ποικίλοις ἀγρεύμασιν Κρύψας, ἃ λουτρῶν ἐξεμαρτύρει φόνον. The sword is said here to have dipped the garment in blood, though elsewhere βάπτειν is used, as in *Prom.* 863, of the dipping of the sword itself. We may infer from this line, as from *Ag.* 1644, that Ægisthus, according to Æsch., took part in Agamemnon's murder, though from other passages it appears only to have been a subordinate one.

1012. ξυμβάλλεται is rightly understood by Paley in its more ordinary sense of contributing, rather than in that of comparison or agreement with, so that it has to be connected closely with φθείρουσα, which would otherwise hang rather weakly. The point of the words is that the destruction of the

νῦν αὐτὸν αἰνῶ, νῦν ἀποιμῶζω παρών,
 πατροκτόνον θ' ὕφασμα προσφωνῶν τόδε 1015
 ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν,
 ἄζηλα νίκης τῇσδ' ἔχων μιάσματα.

ΧΟ. οὔτις μερόπων ἀσινῇ βίοτον

colours of the robe has been produced not only by time but by the gush of blood from a wound, the *ὀξεῖα αἵματος σφαγῇ* of *Ag.* 1389, the two cooperative causes which have produced this effect, blood and time, being, as is assumed, though not expressed, consistent with the charge against Clyt., that she did the murder, and that at a certain distance of time. The defectiveness of the reasoning, as has been already intimated, only heightens the dramatic effect. With *φόνου κηκίς* comp. *Soph. Phil.* 696, *αἰμάδα κηκιομένην*, *ib.* 783, *ἐκ βυθοῦ Κηκίον αἶμα*, and see on v. 268.

1014. Donaldson (*N. C.*, p. 623, ed. 2) seems right in understanding αὐτόν of φόνος, which is apparently the prominent thought in the speaker's mind; and this agrees with the parallel v. 8, οὐ γὰρ παρὼν ὤμωσα σόν, πατέρ, μόρον. αἰνῶ then is to mention, as in *Ag.* 98. The repetition of νῦν, and the use of παρών (which seems to express time as well as place, as in *Soph. Aj.* 338, τοῖς πάλαι Νοσήμασι ξυνοῦσι λυπεῖσθαι παρών) are doubtless intended to enforce the thought that this is his first opportunity of pouring out his feelings about the murder on the spot where it was committed. Probably there is a designed reference to ξὺν χρόνῳ, a conscious transition from the past, which seems to be eluding his perception, to the present moment, of which he can at any rate assure himself. There would seem to be something of a similar feeling in the parallel scene of the *Agamemnon*,

where Clyt. is reviewing the deed just done, ἐμοὶ δ' ἀγὼν ὅδ' οὐκ ἀφρόντιστος πάλαι Νείκης παλαιᾶς ἦλθε, σὺν χρόνῳ γε μὴν. 'Ἔστηκα δ' ἐνθ' ἔπαισ' ἐπ' ἐξεργασμένοις (vv. 1377 foll.), though the speaker there can entertain the thought calmly without being mastered or even disturbed by it. Symmons has brought it out in his rendering of the last of the lines just quoted with a prominence which, though ill representing the character of the original before him, affords a powerful commentary on the present passage. 'These hands have struck the blow! 'Tis like the deeds that have been done of yore! Past! And my feet are now upon the spot.' (Those who suppose αἰνῶ and ἀποιμῶζω to be contrasted adduce no instances where νῦν-νῦν is used like *nunc-nunc* in the sense of 'at one time—at another.')

1015—1017. 'And as I address this web that slew my father (in language of abhorrence, vv. 997 foll., or as affording evidence of their crime, vv. 1010 foll.), I grieve for doing and suffering both, even for our whole house, a conqueror whom none need envy, with pollution for my prize.' *ἔργα καὶ πάθος* refers back to vv. 1007, foll. Or. feels that παθεῖν τὸν ἔργαντα is the moral of their entire family history.

1018—1020. *Ch.* 'No mortal can pass through life without troubles: they come, some now, some then.'

1018. Comp. for the sense *Ag.* 553, for the language also *ib.* 1341.

1019. The MSS. reading is of

διὰ πάντ' ἄτιμος ἀμείψεται,
ἐέ,

μόχθος δ' ὁ μὲν ἀντίχ', ὁ δ' ἥξει.

1020

OR. ἄλλοις ὀνείδη ταῦτ' ἄρ' οἶδ' ὅπη τελεῖ.
ὥσπερ ξὺν ἵπποις ἡνιοστρόφου δρόμου
ἐξωτέρω φέρουσι γὰρ νικώμενον

course shown to be wrong by the metre. διὰ παντός (Heath) . . . ἀμείψει (Blomf.), would be a satisfactory restoration if ἄτιμος were beyond suspicion; but the sense 'unavenged' (ἀτιμώρητος, Schol.), rare in itself, is not particularly appropriate here, where the sentiment seems not to be 'crime will not go unpunished,' but 'man is born to suffering.' διὰ πάντ', if genuine, is apparently to be taken with βλοτον, διὰ being perhaps a case of tmesis, as the Schol. regards it (comp. *Prom.* 285, δολιχῆς τέρμα κελεύθου Διαμειψάμενος). So far as the sense goes, either ἀμείψεται or ἀμείψει might stand. ἐς, which Med. gives before μόχθος (ἐς μόχθον, Guelf.), may be as Scholef. and Kl. think a corruption of ἔξ. Possibly too ἀμείψεται may be merely a corruption of ἀμείψει αἰ, and so αἰαἰ αἰαἰ ought to be restored, as it has been by Well. in the strophe.

1020. For the use of the singular before ὁ μὲν—ὁ δέ, Wordsworth comp. *Ag.* 445, στένουσι δ' εὖ λέγοντες ἄνδρα τὸν μὲν ὡς μάχης ἴδρις, τὸν δ' ἐν φοναῖς καλῶς πεσόντ'. αὐτίκα, as we should say, 'just now:' opp. to ἥξει: see Lidd. and Scott. ἥξε, MSS. ἥξει, Turn.

1021—1043. Or. 'No, it is not over yet; the madness is coming on me; but while I can, I would proclaim my innocence, and appeal to Apollo as the instigator of the deed. See me now, I am equipped for a journey to Delphi as a suppliant to get myself

purified—an exile, with the name of this action clinging to me in death as in life.'

1021. ἄλλος ἂν εἶδῃ τοῦτ', MSS. I have ventured to insert an emendation proposed by myself in my edition of the *Agamemnon*, v. 1530 (1560), yielding, as it appears to do, a satisfactory sense, expressed in language such as *Æsch.* might have used, at the expense of a slight change. Or. will then say, 'It is on others then that these reproaches will end (*i.e.* they will reach others before they end), and I know which way it will be;' in other words, they have a course yet to run, and I shall be the next sufferer. οἶδ' ὅπη thus is virtually parenthetical, ἄρα going with τελεῖ, and expressing that 'subjective consequence' (Browne's *App. to Madvig*, § 257 c.), which it so often denotes when joined with the imperfect—'it appears,' or 'it turns out.' The madness, as we have seen, has been at work some time, but it is only now that Or. becomes conscious of it. The sense of the line, so altered, is not unlike *Shaksp. Romeo and Juliet*, Act 3, Sc. 1, 'This day's black fate on more days doth depend; This but begins the woe, others must end.' With the language, comp. v. 1075. ὀνείδη are the family crimes, as in *Ag.* 1560.

1022, 3. 'γάρ ab initio longius remotum nullam hic offensionem habet, quoniam statim post φέρουσι, ex quo sententia pendet, positum est.' Herm., who on *Ag.* 1106 (1147) quotes Soph.

φρένες δύσαρκτοι· πρὸς δὲ καρδίᾳ φόβος
ἄδειν ἔτοιμος ἢ δ' ὑπορχεῖσθαι κότῳ.

1025

ἔως δ' ἔτ' ἔμφρων εἰμί, κηρύσσω φίλοις,
κτανεῖν τέ φημι μητέρ' οὐκ ἄνευ δίκης,
πατροκτόνον μίasma καὶ θεῶν στύγος,
καὶ φίλτρα τόλμης τῇσδε πλειστηρίζομαι
τὸν πυθόμαντιν Λοξίαν, χρήσαντ' ἐμοὶ
πράξαντι μὲν ταῦτ' ἐκτὸς αἰτίας κακῆς
εἶναι, παρέντα δ'—οὐκ ἐρῶ τὴν ζημίαν·

1030

Phil. 1450, καιρὸς καὶ πλοῦς "Ὀδ'
ἐπείγει γὰρ κατὰ πρύμνην; *Antiphan.*
ap. Porphy. *de Abst.* p. 131, ταῖς
εὐτελείαις οἱ θεοὶ χαίρουσι γὰρ. ἡνιο-
στροφου need not be suspected, as
though in *Soph. El.* 731 the word
means a charioteer, there is no unusual
licence in making it an epithet of the
course, ἐν ᾧ ἡνιοστροφουῖσιν. Here, as
in v. 252 (note), there is a mixture of
metaphor and simile.

1025. ἡδ', MSS. ἡ δ', Abresch.
Fear sings (comp. *Ag.* 979) and the
heart dances, as in v. 166, ὀρχεῖται δὲ
καρδίᾳ φόβῳ, the compound verb de-
noting dancing to music, as in such
expressions as ὑπ' αὐλοῦ, ὑπὸ δάλπιγγος.
Abresch's κρότῳ also is plausible, but
there seems no occasion to alter κότῳ,
which will denote the influence under
which the heart is dancing, a savage
or furious dance, as would be natural
when madness overtakes a murderer.
κότος is repeatedly attributed to the
Erinnyes themselves, who are called
ἐγκοτοι, vv. 924, 1054.

1026. He wishes to clear himself,
as if by the voice of a herald, to his
friends, meaning probably the Chorus,
though he might also refer to kinsmen
not present, such as Menelaus and
Tyndareus. δέ τ', MSS. δ' ἔτ', Rob.

1028. Comp. *Ag.* 1645, where

Clyt. is called χώρας μίasma καὶ θεῶν
ἐγχωρίων.

1029. φίλτρα τόλμης τῇσδε, as in
Pind. O. 13. 95 (referred to by Lidd.
and Scott s.v.), a bit is called φίλτρον
ἵππειον. Comp. *Eum.* 427, ποῦ γὰρ
τοσοῦτο κέντρον ὥς μητροκτονεῖν; where
the metaphor is less bold. The sense
of πλειστηρίζομαι, an ἅπαξ λεγόμενον,
which the Schol. explains *καυχώμαι*,
is to be inferred from the context.
πλειστήρης occurs *Eum.* 763, as an
epithet of χρόνος, and *πλειστηριάω*
or *-άζομαι* is used of raising the price
of a thing. All that can be said ap-
parently is that it may mean *περὶ*
πλειστοῦ ποιοῦμαι, or something of
the kind. No one (except Pauw)
appears to have suspected a corrup-
tion, or it might be suggested that
Æsch. may conceivably have written
πλείσθ' ὀρίζομαι.

1031, 2. We should rather have
expected *πράξαντα*—*παρέντι*, but the
former was doubtless avoided in order
to escape the confusion with *χρήσαντ'*,
and the love of varying the expression
would then be a reason for using an
acc. in the second clause, instead of
repeating the dat. For *πράξαντι*,
Wordsworth comp. *Soph. Œd. C.* 89,
which may be an imitation of this,
as the subject is an oracular response

τόξω γὰρ οὐτις πημάτων προσίξεται.
καὶ νῦν ὁράτε μ', ὥς παρεσκευασμένος
ξύν τῷδε θαλλῷ καὶ στέφει προσίξομαι
μεσόμφαλόν θ' ἴδρυμα, Λοξίου πέδον,
πυρός τε φέγγος ἄφθιτον κεκλημένον,
φεύγων τόδ' αἶμα κοινόν· οὐδ' ἐφέστιον
ἄλλην τραπέσθαι Λοξίας ἐφίετο.

1035

of Apollo. *παρέντα* would of course have been followed by an infinitive, but Or. suddenly breaks off with an instinctive recoil from the subject (see note on v. 269). For similar varieties of expression, see *Ag.* 1055 (if *θυραῖαν τήνδ'* is rightly taken as the subject of *τρίβειν*), 1610, and comp. notes on vv. 81, 216. *ἐκτὸς αἰτίας*, *Prom.* 330. *εἶναι* is probably used because *χρήσαντ'* has the force of a command rather than of a prediction.

1033. The meaning is not that the evils denounced cannot be conjectured, but that their height is such that the flight of an arrow could not reach the top, as Kl. maintains, after the Schol., comparing *Supp.* 473, *μίασμ' ἔλεξας οὐχ ὑπερτοξεύσιμον*, and the description of Scylla and Charybdis, *Od.* 12. 84, 102. So Virg. *G.* 2. 123, 'ubi aera vincere summum Arboris haud ullæ jactu potuere sagittæ.' The construction of *προσικέσθαι* with the gen. is supported by Paley from Aristoph. *Knights*, 761, *πρὶν ἐκείνον προσικέσθαι σου*, so that there seems no sufficient reason for suspecting the word on the ground of its speedy recurrence. See on v. 875.

1034. It seems impossible to decide whether *ὁράτε* is indicative or imperative. The latter is perhaps more usual in similar passages, but the former is strongly supported by *Eum.* 67, *καὶ νῦν ἄλουσας τάσδε τὰς μάργους ὁρᾶς*.

1035. *προσίξομαι* is used advisedly,

as Or. had adopted the accoutrement of an *ικέτης* or *προσικτωρ*, the olive branch wreathed with wool. *Eum.* 43, *ἔχοντ' ἐλαίας ὑψιγένητον κλάδον*, *Λήναι μεγίστῳ σωφρόνως ἐστεμμένον*, Blomf. comp. Hesych. *θαλλός· κλάδος ἐλαίας*, Eur. *Supp.* 10, *ικτῆρι θαλλῷ*.

1036. *πέδον* here seems to be used technically for the floor of the temple, like *Φοίβου πέδον*, Eur. *Andr.* 1085, *Ιρῆ. T.* 972, *Παλλάδος πέδον*, Aristoph. *Plut.* 772. The word bears its general sense of anything walked on, as conversely *βάθρον* and *οἶδας* are used of a country, e.g. Eur. *Phœn.* 982.

1037. The undying fire at Delphi is mentioned by Callim. *Apoll.* 83, Plut. *Num.* 9, and *On the word Ei at Delphi*, p. 385 (quoted by Stanley), in the latter of which passages it is said to have been fed by none but fir-wood. *κεκλημένον* is nearly equivalent to *κλεινόν*. So *Pers.* 2, *τάδε . . πιστὰ καλεῖται*, 'These are the famed *πιστοί*.'

1038. Blomf. comp. Eur. *Supp.* 148, *αἶμα συγγενὲς φεύγων*, *Hipp.* 35, *μίασμα φεύγων αἵματος. κοινόν*, kindred, Soph. *Ant.* 1. *ἐφέστιον*, a suppliant at the hearth, as in *Eum.* 577, 669, *Supp.* 365, 503. Turn.'s *ἐφ' ἐστίαν* is plausible, but not necessary.

1039. It is doubtful whether *ἄλλην* is to be taken as merely adverbial, as in Plato, *Euthyd.* p. 273 b, or as a cogn. acc., implying *τροπήν* or *προστροπήν*, like *διανταλν*, v. 640.

τὰ δ' ἐν χρόνῳ μοι πάντας Ἀργείους λέγω 1040
καὶ μαρτυρεῖν μοι †μενέλεως ἐπορσύνθη κακά.
ἐγὼ δ' ἀλήτης τῆσδε γῆς ἀπόξενος,
ζῶν καὶ τεθνηκὼς τάσδε κληδόνας λιπών.

ΧΟ. ἀλλ' εὖ τ' ἔπραξας, μήτ' ἐπιζευχθῆς στόμα
φήμη πονηρᾷ μήτ' ἐπιγλωσσῶ κακά, 1045

1040, 1. These lines are of course unintelligible as they stand, and critical ingenuity cannot be said as yet to have restored them. The best suggestion perhaps is Blomfield's, who transposes them, reading μὲν ὡς for μοι μενέλεως; but the lines, so corrected, are not very forcible. μέλε' ὡς, Herm.'s original conjecture, would have been probable if it could have stood metrically: but the same cannot be said of ὡς μέλε', still less of ἦ μέλε'.

1042, 3. The incomplete construction in this couplet would hardly be suspicious in itself, but the corrupt state of its predecessor makes it credible that the whole passage may have suffered in some way, by omission or otherwise. Taking it as it stands, we may either suppose an ellipse of the verb substantive, or regard the speech as abruptly broken off, as Medea in Eur. (*Med.* v. 925) is prevented by her tears from finishing the sentence she has begun. ἀλήτης τῆσδε γῆς ἀπόξενος is repeated from *Ag.* 1282, where it is said by Cassandra of Orestes' first exile. The words that follow are not to be separated but taken together, 'in life and death having left this name behind me,' *i.e.* among my countrymen. Comp. Soph. *El.* 984, 5, where the language has perhaps been imitated from this place, τοιαυτὰ τοι νῶ πᾶς τις ἐξερεῖ βροτῶν, Ζῶσσιαν θανούσαιν θ' ὥστε μὴ 'κλιπεῖν κλέος.

1044—1047. *Ch.* 'Do not be boding evil against thyself: thy deed has delivered thy country from two monsters.'

1044. εὖ τε πράξας, MSS. εὖ τ' ἔπραξας, Heath (who, however, supposes τ' to be τοι). μηδ', MSS. μήτ', Porson. ἐπιζευχθῆ, MSS. ἐπιζευχθῆς, Heath. Such appears, on the whole, to be the most satisfactory way of reading the line. τε seems to answer to μήτ', 'as thou didst succeed, so neither.' Comp. *Supp.* 219, ἀλλ' εὖ τ' ἔπεμψεν εὖ τε δεξάσθω χθονί. The sense then will be the same as in v. 1052, μὴ φοβοῦ, νικῶν πολύ. Whether μηδ'—μηδ' could stand at all in the present connexion is very doubtful: see Klotz, *Devar.* 2, pp. 707, 8; Jelf, § 776. 2. ἐπιζευχθῆ would not be wrong, but ἐπιζευχθῆς is more likely (Peile comp. ἀπειγύγην πόδας, v. 676), especially with σ following immediately. From *Eum.* 405, quoted by Peile, πῶλοις ἀκμαίοις τόνδ' ἐπιζεύξασ ὄχον, it would seem that the mouth is compared to a car, and the utterance to the horse that hurries it on. Comp. *Prom.* 883, ἔξω δὲ δρόμου φέρομαι λύσσης Πνεύματι μάργω, γλώσσης ἀκρατῆς.

1045. φῆμαι πονηραί, MSS. φήμη πονηρᾷ, Heath, rather an easier correction than Auratus' φήμαις πονηραῖς. μηδ', MSS. μήτ', Porson. ἐπιγλωσσῶ, *Prom.* 928. Hesych. ἐπιγλωσσῶ ἑποικωνίζου διὰ γλώττης. Δίσχ. Ἑρακλείδαις.

ἐλευθερώσας πᾶσαν Ἀργείαν πόλιν
δυοῖν δρακόντοιν εὐπετῶς τεμῶν κάρα.

OP. αἶ.

δμωαὶ γυναῖκες, αἶδε Γοργόνων δίκην
φαιοχίτωνες καὶ πεπλεκτανημένοι
πυκνοῖς δράκουσιν· οὐκέτ' ἂν μείναιμ' ἐγώ.

1050

XO. τίνες σέ δόξαι, φίλτατ' ἀνθρώπων πατρί,
στροβοῦσιν; ἴσχε, μὴ φοβοῦ, νικῶν πολύ.

1046. Comp. vv. 302 foll., 863.
Ἀργεῖην, MSS. Ἀργεῖαν, Porson.

1047. So the Erinnyes is called
δράκαινα, *Eum.* 128, the sons of
Ægyptus, δρακόντων δυσφρόνων ἐχ-
θίονες, *Supp.* 511. Comp. also vv.
249, 994, of this play. τεμῶν κάρα
like κάρανα δαΐξας, v. 396. εὐπετῶς
seems thrown in by way of consolation,
reminding Or. that his victory has not
even the drawback of having been
hardly won.

1048—1050. Or. 'See, here are
fiends, with dark garments and snaky
hair. I must fly.'

1048. αἶδε, 'Here they are,' as in
Supp. 826. δμωαὶ γυναῖκες, which
Herm. finds frigid, is merely charac-
teristic of the formal simplicity of the
older tragedy. For the comparison
of the Furies to Gorgons, comp. *Eum.*
48, 9, and Müller, § 93.

1049. φαιοχίτωνες is doubtless to
be justified by such examples as those
cited on vv. 812-13. Herm. quotes
Tzetzes, *Schol. on Chil.* in Cramer's
Anecd. Ox. 3. pp. 358 foll., ἀχαριτό-
γλωττος . . . καὶ ἐν τῶν δασέων
ἐκτείνει ὡς παρ' Ἰππώνακτι τόδε Ἦν
αὐτὸν ὄφιν τῶντικνῆμιον δάκοι, καὶ παρ'
Αἰσχύλῳ Φαιοχίτωνες καὶ πεπλεκτανη-
μέναι Δεινοῖς δράκουσιν· οὐκ ἔτ' ἂν
μείναιμ' ἐγώ. Paley's note contains
a number of other instances to show
that "both the mutes and the aspi-

rated letters, as well as the sibilant,
have the power of reduplication ac-
cording to metrical convenience." For the sense, comp. *Eum.* 375,
ἀμετέραις ἐφόδοις μελανέμοσιν. πλε-
κτάνη is used *Theb.* 495, of the coils of
a serpent; here the verb seems rather
to refer to the curls of the head. Paus. 1. 28. 6 (quoted by Stanley),
says that Æsch. was the first who
represented the Furies with snaky
hair: πρῶτος δὲ Αἰσχυλὸς δράκοντας
ἐποίησεν ὁμοῦ ταῖς ἐν τῇ κεφαλῇ θριξίν
εἶναι· τοῖς δὲ ἀγάλμασιν οὔτε τούτοις
ἔπεστιν οὐδὲν φοβερόν, οὔτε ὅσα ἄλλα
ἀνάκειται θεῶν τῶν ὑπογαίων. As
Müller, *l.c.* remarks, this part of the
conception was borrowed from the
Gorgons.

1050. ἀμμείνιμ' Med. ἂν μειναίμ',
Tzetzes as above, Turn.

1051—2. Ch. 'Mere fancies—thy
father loves thee, and thou hast no
ground for fear.'

1051. φίλτατ' ἀνθρώπων πατρί is
parallel to φίλτατ' ἀγγέλων ἐμοί, *Supp.*
602, which is thus shown to be the
true reading, rather than ἀγγέλλων,
a variant of equal MS. authority.
Or. is reminded of the love he has
earned from his father, probably to
show that he has nothing really to
fear from the powers below.

1052. στροβοῦσιν, *Ag.* 1216, of the
pangs of Cassandra. The MSS.

ΟΡ. οὐκ εἰσὶ δούξαι τῶνδε πημάτων ἐμοί·
σαφῶς γὰρ αἶδε μητρὸς ἔγκοτοι κύνες.

ΧΟ. ποταίνιον γὰρ αἷμά σοι χεροῖν ἔτι· 1055
ἐκ τῶνδ' εἰ τοι ταραγμὸς ἐς φρένας πίτνει.

ΟΡ. ἀναξ' Ἀπολλον, αἶδε πληθύνουσι δῆ,
καὶ δ' ὀμμάτων στάζουσιν αἷμα δυσφιλές.

ΧΟ. †εἴσ' ὁ καθαρμοῖς. Λοξίου δ' προσθιγὼν 1060
ἐλεύθερόν σε τῶνδε πημάτων κτίσει.

reading is clearly right as against Porson's φόβου νικῶ. The present νικῶν in the sense of 'being a conqueror' is supported by Eur. *El.* 762, νικῶντ' Ὀρέστην πᾶσιν ἀγγέλλω φίλοις, Theocr. i. 113, τὸν βῶταν νικῶ Δάφνιν, where Wuestemann refers to *Anthol. Palat.* p. 786. With νικῶν πολὺ, Peile comp. Thuc. 7. 34, οἷ τε γὰρ Κορίνθιοι ἠγήσαντο κρατεῖν, εἰ μὴ καὶ πολὺ ἐκρατοῦντο, οἷ τ' Ἀθηναῖοι ἐνόμιζον ἡσσᾶσθαι, ὅτι οὐ πολὺ ἐνίκων.

1053, 4. Or. 'They are not fancies, but my mother's Furies.'

1053. 'There are not fancies of these plagues,' i.e., these plagues are not fancies.

1054. He repeats the words used by his mother, v. 924, perhaps intentionally, to show that her warning is being fulfilled.

1055, 6. Ch. 'It is the fresh taint of blood that bewilders thee.'

1055. ἔτι need not be changed with Stanley into ἔπι, the sense being, 'the blood of thy hands is yet fresh.' Contrast *Eum.* 280, βρίζει γὰρ αἷμα καὶ μαραινεται χερὸς, where χερὸς seems to go with αἷμα, as χεροῖν here; and with the general sense comp. *Ag.* 1427, 8.

1056. ἐκ τῶνδ' εἰ τοι, *Ag.* 877. πίτνει, MSS.

1057, 8. Or. 'Apollo, their numbers swell, and their eyes drop blood.'

1057. Or. is doubtless intended to see as many Furies as afterwards appear in the next play. πληθύνουσαι, MSS. πληθύνουσι, Turn.

1058. Nearly repeated *Eum.* 54, ἐκ δ' ὀμμάτων λείβουσι δυσφιλῆ λίβα.

1059, 60. Ch. 'Purification awaits thee at Delphi.'

1059. The MSS. reading has not yet been satisfactorily emended. εἴσω, Turn.'s reading, could not stand, as the Greek belief was that a murderer had to flee from his home and seek purification elsewhere (Müller, §§ 46, 50), and it is utterly gratuitous to suppose, with Kl., that the Chorus counsel Or. to do a prohibited thing. Erfurdt's εἰς σοι and Wieseler's οἶσθ' οὐ are both plausible, but neither carries conviction. Possibly the word wanted may be some verb, such as λούσει. προσθίγων, MSS.

1060. If the text is right, προσθίγων in the preceding line would seem to be a nom. abs. κτίσει as a middle need not be without force, 'thou shalt get thyself made free,' σε standing for σεαυτὸν, as με, *Supp.* 116, for ἐμαυτήν, but the form does not seem to occur elsewhere. Ritschl conj. κτίσεις, which seems scarcely worth while. For the touch of the sup-

ΟΡ. ὑμεῖς μὲν οὐχ ὀράτε τάσδ', ἐγὼ δ' ὀρώ.
ἐλαύνομαι δὲ κούκέτ' ἂν μείναιμ' ἐγώ.

ΧΟ. ἀλλ' εὐτυχοίης, καὶ σ' ἐποπτεύων πρόφρων
θεὸς φυλάσσοι καιρίοισι συμφοραῖς.
ὅδε τοι μελάθορις τοῖς βασιλείοις
τρίτος αὖ χεიმὼν
πνεύσας γονίας ἐτελέσθη.
παιδόβοροι μὲν πρῶτον ὑπῆρξαν

1065

pliant, see *Eum.* 446. τῶνδε πημάτων
is a repetition of Or.'s words, v. 1052.

1061, 2. Or. 'You cannot see
them, but I can, and I must fly.'

1061. Whether the Furies are visible to the spectators, though not to the Chorus, as Müller thinks, or merely supposed to be visible to Orestes, is a question which seems hardly to admit of solution. Their actual appearance in the next play would be a reason for introducing them here.

1062—76. Ch. 'Heaven go with thee! So ends the third storm that has shaken the palace. First came Thyestes' feast—then the king slaughtered in the bath, and now the third, Preserver or Destroyer? When will these woes have an end?'

1062. ἀμείναιμ', Med. ἀνμείναιμ'. Rob. Orestes leaves the stage, probably by the way by which he originally entered at the beginning of the play. Whether Pylades has been with him through this scene does not appear.

1063. Abresch comp. Soph. *Æd. T.* 1478, ἀλλ' εὐτυχοίης, καὶ σε τῆσδε τῆς ὁδοῦ Δαίμων ἀμεινον ἢ με φρουρήσας τύχοι, which, as he remarks, is an imitation of this passage.

1064. θεός, used generally, as in *Ag.* 273, 603, &c., and perhaps v.

340 above. καιρίοισι συμφοραῖς expresses the way in which the divine protection is to be exercised. Comp. *Eum.* 897, τῷ γὰρ σέβοντι συμφορὰς ὀρθώσομεν.

1065. ὅδε τοι, Jelf, § 736. 2. So the family bloodshed is comp. in *Ag.* 1533 to a shower of blood overthrowing the house.

1067. πνεύσας, MSS. πνεύσας, Scaliger, Porson. γονίας is explained by the Schol. ἀνεμος ὅταν ἐξ εὐδίας κινηθῇ χαλεπὸν πνεῦμα: by Hesych. γονίας' εὐχερής. Δισχύλος Αἰγαμέμνονι, evidently referring to this passage. The word may possibly have been used in some such sense as they shadow forth; yet it is difficult to suppose that Blomf. can be wrong in interpreting it a 'family wind,' probably a word coined for the occasion, like Aristophanes' *συκοφαντίας* (*Knights*, 430) after the analogy of *καικίας*, *ἐτησίας*, *ὀρνιθίας*, &c. With *χείμων ἐτελέσθη*, comp. *χειμῶνα τελευτήσαι*, *Ag.* 635.

1068. παιδόβοροι, MSS. παιδοβόροι, Aurat., Valckenaer. Comp. *πάχνα κουροβόρω*, *Ag.* 1512, and with *παιδ. μόχθοι, μόχθοις ἀνδροκμησί*, *Eum.* 248. It matters little whether we write *παιδοβόροι* actively, or *παιδόβοροι* passively, 'of children devoured' (see on v. 27). With *πρῶτον*

μόχθοι τάλανές τε Θυέστου
 δεύτερον ἀνδρὸς βασιλεία πάθη· 1070
 λουτροδάϊκτος δ' ὤλετ' Ἀχαιῶν
 πολέμαρχος ἀνὴρ·
 νῦν δ' αὖ τρίτος ἦλθέ ποθεν σωτήρ,
 ἢ μόρον εἶπω;
 ποῖ δῆτα κρανεῖ, ποῖ καταλήξει 1075
 μετακομισθὲν μένος ἄτης;

ὑπῆρξαν, Wordsworth comp. Plat. *Menex.* p. 237 b, τῆς εὐγενείας πρῶτον ὑπῆρξε.

1069. τάλανές τε appears weak, the conjunction bringing out the insufficiency of the epithet after παιδόβοροι. The same kind of weakness appears in the use of the same epithet, *Ag.* 1274, πτωχὸς τάλαινα λιμοθνήσ. But there seems no reason to suspect the words, as if τε Θυέστου had been added by some copyist to fill up the line metrically. Copyists in general show a tendency not to make paræmiacs but to destroy them, as perhaps in *Pers.* 545 (referred to by Paley), and repeatedly in the Farn. MS. of the Agamemnon.

1070. ἀνδρὸς is emphatic, opp. to παιδόβοροι, as Peile remarks, comp. *Ag.* 1504, τέλεον νεαροῖς ἐπιθύσας. There is also doubtless the notion of ἀνὴρ opp. to γυνή, the crime of Clyt. being that she, a woman and a wife, raised her hand against a man and a husband (see *Ag.* 1231, 1625 foll., *Cho.* 991, 2). βασιλεία πάθη (= βασιλέως, as Paley remarks, comp. v. 724 above, νανάρχω σώματι τῷ βασιλείῳ) contains a third element of crime, the treason against a superior in rank and honour, for which see on v. 556.

1071. λουτροδάϊκτος, slain by the

bath, which is made the agent, as in *Ag.* 1129, the caldron where the water was heated is called δολοφόνος. The mode of the murder is contrasted with the dignity of the victim, *Eum.* 625 foll.

1073. τρίτος σωτήρ, of course, is properly a title of Zeus (see Müller, §§ 94 foll.), but Æsch. is fond of transferring the appellation to any person who, coming third in a list, can conceivably be spoken of as a preserver. So in *Ag.* 1386, Clyt. gives Ag. a third blow by way of offering to Hades, the dead man's σωτήρ, and in v. 578 of this play Erinnys is said to have the third libation made to her as σωτήρ. Here, accordingly, Or. is σωτήρ, sent suddenly and as it were mysteriously (πόθεν), like a God, to deliver the house from the curse, though the Chorus, by raising the question, ἢ μόρον εἶπω; doubts whether the house can be regarded as yet delivered. See on v. 578.

1074. So *Theb.* 751, ἐγείνατο μὲν μόρον αὐτῷ, of Laius begetting Œdipus.

1075. μετακομισθὲν with καταλήξει, μετὰ simply expressing the change from storm to calm involved in καταλήξαι. καταλήξει, *Ag.* 1479.

APPENDIX I.

ON THE SCHOLIA.

THOUGH the Scholia on the Choephore cannot be said to be of any great value, it may be worth while to notice some passages in them apparently requiring emendation or explanation, by way of a contribution to a work which, as Mr. Paley rightly says, is still a desideratum — a satisfactory edition of the whole. I follow Dindorf's publication of 1851 (Oxford). The mark] shows that the lemma, or portion of the text, has been supplied by the editors; the colon that it is found in the Med., the MS. which Dindorf follows, excluding grammarian and editorial interpolations.

13. *πῆμα]* ἀντὶ τοῦ πῆμα νέον. Dind. thinks this shows the Schol. to have had some other reading than *πῆμα* before him. Does it not rather show that he meant νέον to be connected with *πῆμα*, not taken adverbially with *προσκυρεῖ*?

51. *ἀνήλιοι]* οὓς οὐδὲ ἥλιος ἐπίδοι. 'Imo ἀν ἐπίδοι,' Dind. The writer of the Scholia seems to have used the opt. without ἀν intentionally. So on v. 505, *κληδόνες σωτήριοι* is explained by *διὰ φήμης σώζοιέν σε*, on v. 633, *ἤκασέν τις* by *εἰκονίσειέ τις*.

69. *διαλγῆς ἄτη]* ἡ διαιωνίζουσα ἄτη, τοῦτ' ἔστιν ὁ φόνος. Paley thinks the Schol. may have found *αἰανῆς* for *διαλγῆς*. Is it not as likely that he wrote *διαγωνίζουσα*, though that word appears to be used by classical writers only in the middle? *ἀγῶνα* and *αἰῶνα* are confused *Ag.* 1148. It is conceivable also that he may have merely intended to explain *διὰ*, regarding that as the important part of the compound, or that the gloss may really belong to *παναρκέτας*.

83. *κρυφαίοις πένθεσι]* τοῦτ' ἔστι, μὴ ἐκφαινούση τὸ μύσος τὸ κατὰ Κλυταίμνηστρας. The gloss evidently belongs to vv. 80, 1, *πικρὸν φρενῶν στύγος κρατούση*.

88. *κατεύξωμαι]* λείπει λόγον. This is intended for the former part of the verse, *πῶς εὐφρον' εἴπω*;

94. *τάδε]* ἀντι τοῦ τὰς χοάς, rightly referred by Bamb. to *τάδ'*, v. 97.

123. *πῶς. ἵνα*. This gloss, found only in Med., must belong to v. 131, *πῶς ἀνάξομεν δόμοις*, where another gloss has *πῶς : ἀντὶ τοῦ ὅπως*.

183. *καρδίας κλυδώνιον]* κίνησις τῆς χολῆς τῆς κατ' αὐτόν. Bamb. corr. αὐτήν. Perhaps αὐτῶν, i.e., Clytæmnestra and Ægisthus.

275. *ζημία]* ἡ ἐμέ ζημίαν μεμφόμενος, ἢ Ἀἰγισθον τὸν μὴ ζημιωθέντα ποιήν ἐπὶ τῷ φόνῳ τοῦ πατρός. He seems, as Paley remarks, to have read *ταυρούμενος*. Thus he means to propound a choice of two interpretations, 'angered with me on account of his losses,' or 'angered with the penalties not exacted,'

i.e. with him from whom they have not been exacted. But there is much probability in Bamb.'s correction, *μεμφόμενον*, the result of which would be that in the view of the Schol. *ταυρουμένον* might be taken either as the subject or the object of *ἀναποκτείνειν*. (In Bamb.'s reprint of the Scholia, as in Butler's, *μή* is omitted before *ζημιωθέντα*. Dind. takes no notice of the variation.)

297. *τοιούσδε*] *κατὰ ἀπόφασιν ἀναγνωστέον*. This seems to show that he rightly read the line as an interrogation, though he wrongly supposed it to be equivalent to a negative proposition.

344. *νεοκῤῃτα* : *κρατῆρα νεοκρήτου τ' εἰσεπιλειβομένης*. Read *νεοκῤῃτα* : *κρατῆρα*. "*νεοκρήτου τ' εἰσεπιλειβομένης*." He first fills up the ellipse (so another gloss, *λείπει κρατῆρα*), then apparently quotes a parallel.

352. *πολύχωστον*] *ζηλωτὸν καὶ ὑπὸ τῶν πολλῶν κεχωσμένον*. Dind. has done ill to prefer the reading of Med. to that of Rob., who omits *ζηλωτὸν καὶ* here, and inserts *ζηλωτὸν* before the gloss on *ἐπιστρεπτόν*, v. 350, *ὡς τοὺς ὑπαντῶντας ἐπιστρέφειν πρὸς θέαν ἡμῶν*.

353. *διαποντίου*] *ἐν τοῖς οἰκοδομήμασι τῆς Τροίας*. The words belong to *ἐν δόμοισι*, v. 349, of which they are a mistaken explanation.

510. *καὶ μὴν ἀμόμφητον*] *λείπει ἡ εἰς*. The gloss doubtless refers to the beginning of the next line, *τίμημα τύμβου*. So on v. 200, *ἄγαλμα τύμβου*, the same formula of explanation is given.

512, 13. *τὰ δ' ἄλλα*] *ὦ Ὁρέστα. ἔρδοις*] *τὰ κατὰ τὴν σφαγὴν Αἰγίσθου*. Reverse these glosses.

549. *δεῖ τοί νιν, ὡς ἔθρεψεν* : *ὥσπερ δι' αἵματος ἔθρεψε τὸν δράκοντα, δεῖ αὐτὴν θρέψαι τῷ ἰδίῳ γάλακτι. ὃ ἔστι, δι' αἵματος τὴν ἐμὴν ἐπιθυμίαν πληρῶσαι*. Paley corrects *ὃν ἔδει* for *δεῖ*, a change agreeing neither with the words explained, nor with the latter part of the gloss. The Schol. seems to have supposed the sense to end with the line, and accordingly to have supplied an infinitive to *δεῖ* *ex ingenio*.

651. *λείπει ἡ ἐπὶ*. A gloss written on the margin of *διμασε*. This would seem to show that the Schol. may have found *αἵμασι*, though another gloss on v. 649 says, *ἐπεισφέρει δὲ τοῖς οἴκοις τέκνον παλαιῶν αἱμάτων, ὃ ἔστι, τίκει ὁ φόνος ἄλλον φόνον*.

693. *κάκποδῶν*] *καὶ τὰ πόρρωθεν καλῶς κείμενα τῶν φίλων, ὃ ἔστι, τὰ ἐπὶ ξένης ἀγαθὰ ἐνδαιτιήματα τοῦ Ὁρέστου τοῖς τόξοις εὐστόχως κινουμένη ἀπογυμνοῖς με, κινουμένη* seems to be an error for *χειρουμένη*, though the writer is rather explaining than repeating the words of Æschylus.

755. *οὐ γάρ τι φωνεῖ*] *ἀλλ' ἀναγκὴν διὰ δακρύων ἐπέφερεν*. Does this mean that the child expresses its wants by crying, or is it to be referred to the previous verse, meaning that the word *ἀναγκή* was brought out with sobs, by way, perhaps, of accounting for the break in the line? The past *ἐπέφερεν* would agree better with the latter view.

797. *ῥυθμὸν . . . δάπεδον*] *ἀντὶ τοῦ εὐτακτοῦ καὶ μὴ τραχείαν πορεῖαν*. From this gloss and that on v. 798 it would seem that the Schol. supposed *δάπεδον* to be an adjective.

801. *νομίζετε*] *ἡνιοχεῖτε καὶ διοικεῖτε*. *ἡνιοχεῖτε* should probably be *ἐνοικεῖτε*.

813. *ἐπιφορώτατος*] *ὡς ἐπὶ ἀνέμου εἶπεν, ἀντὶ τοῦ ὁ λογικώτατος*. The last word is explained by subsequent glosses, which speak of Hermes as requested

to act in the character of λόγος (see commentary on v. 815), so that the meaning of the Schol. is virtually, 'exercising his appropriate attribute fully.'

827. *σὺ δὲ θαρσῶν*] *σὺ δὲ θαρρῶν ἐμοί, τέκνον θροούση πρὸς σε πατὴρ ἀυδάν, ὃ ἐστὶν ὡς ἂν εἰ πατήρ συμβουλευσῇ, ὅταν ἡκῇ καιρὸς, ἔργῳ ἐπιβαλοῦ ἐπικαλεσάμενος τὸ εἶδωλον τοῦ πατρός.* Read *καιρὸς ἔργων, ἐπιβαλοῦ.* From the subsequent glosses, *ὁ καιρὸς τοῦ ἔργου, λείπει ἐπιβαλοῦ, τὸ δὲ ἐπαῦσας πατὴρ ἔργῳ ἀντὶ τοῦ ἐπικαλεσάμενος τὸ εἶδωλον τοῦ πατρός,* it is clear that *ἔργῳ* was meant to be joined with *ἐπαῦσας, ἐπιβαλοῦ* being 'understood,' as elsewhere, without even a supposed warrant from the text. It is clear, too, that the Schol. found the passage as we have it, unless he read some other word for *ἔργῳ* (such as *εἰκῶ*), in which case his text must have been corrupted along with that of the MS.

843. *ἐλκαίνοντι καὶ δεδηγμένῳ*] *ὡς ἐπὶ μαχαίρας, οὐ παρακαλυφθέντι, ἀλλ' ἀειμνήστῳ ἐν γὰρ τοῖς θρήνοις ἀμύσσουσιν αὐτῶν τὰ στήθη.* The first three words, perhaps, belong to the epithet *αἵματοσταγές* in the previous line. If not, it is possible that two glosses may have been combined, the one founded on a misinterpretation of *ἐλκαίνοντι* and *δεδηγμένῳ*, as if the former were connected with *ἔλκω*, the latter with *δείκνυμι*, the latter supposing the metaphor to be from the state of a mourner's breasts, bruised and torn.

926. *πρὸς τύμβον μάτην*] *ὅτι μέλλω τελευτᾶν. παροιμίαν εἶναι τοῦτό φασι πρὸς τύμβον τε κλαίειν καὶ πρὸς ἄνδρα νήπιον.* Paley's proposed insertion of *ταυτό* has been mentioned in the commentary. Possibly it may be contained in the gloss itself, which might be read thus, *ἡ παροιμία εἶναι ταυτό φησι κ.τ.λ.*

A few other remarks on the Scholia will be found in the commentary.

APPENDIX II.

ON vv. 278—296.

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THE difficulties which this passage has hitherto presented to the critics can scarcely be exaggerated.* The solution which I have to propose has the merit, I think, of confronting them all, depending as it does, even in its details, not merely on isolated considerations, but on a view of the requirements of the whole.

The source of all the perplexity and error has been the supposition that the *χρησμός*, which is the subject of the speech, is in the main a prophecy to Orestes about his own punishment, or at least about his and Electra's. That this is not the case is evident from the tenor of the language throughout, which is studiously general. The infinitives which run through the whole passage are not in the future, as in v. 277, where Orestes is undoubtedly spoken of, *τίσειν με*, but in the present (*ἐπαντέλλειν*, v. 282, *διώκεσθαι*, v. 289, *εἶναι*, v. 292, where the negative is *οὔτε*, not *μήτε*, *ἀπείργειν*, v. 293, *δέχεσθαι* and *συλλύειν*, v. 294, *θνήσκειν*, v. 295):† and the same view is recommended or necessitated by *βροτοῖς*, v. 279, which at any rate suggests a general application, and *τοῖς τοιοῦτοῖς*, v. 291, which speaks for itself. The *χρησμός* then, like that referred to in *Agam.* 1568, is not a prediction, but the announcement of a general law, operating in this case on all who fail to avenge a father's murder. Keeping this before us, let us examine the passage in detail.

The first sentence, vv. 278–282, is one which has been corrected in many ways, some impossible, all more or less unsatisfactory. The words in v. 279, *τὰς δὲ ὤφν*, seem to speak of a contrast between the fate of Orestes and Electra,

* Dindorf, in the Preface to his third Leipsic edition (p. xlviii), declares the whole passage, vv. 274–296, to be an interpolation, 'calculated to deceive those who are not accustomed to examine such passages in their verbal details and in their whole connexion.' His sarcastic compliment to the writer, 'who has done what Orestes himself (vv. 1029 foll.) asserts to be impossible,' has been met by anticipation in my note on v. 269.

† *χρήσαντ' . . . εἶναι*, vv. 1030–1032, furnishes perhaps an apparent rather than a real objection to this part of the argument: see note there.

and that of some other persons designated as *βροτοί*. But nothing can be made of the opposition, as, if we understand by *βροτοί* men in general, we fail to obtain a significant parallel; if the citizens of Argos, we convict Æschylus of a misapplication of language, when he might quite as easily have said *ἄστοί*. Nor do we gain much by turning *τὰς δέ* into *τάσδε*, whether we suppose it to be put for *τάδε*, by attraction, or render it 'these diseases which follow.' I pass over the forced senses which have been given to *δυσφρόνων μειλίγματα*, alleviations of diseases, or of angry visitations, 'calamities which would delight an enemy,' and the like. That there is corruption somewhere in the sentence cannot be doubted, and the general view of the requirements of the whole passage which I have just indicated enables us to fix on the place—the words *τὰς δέ νῶν*. A further examination of the context will, I think, guide us, at least proximately, to the word or words required in place of them. According to the present reading, *μειλίγματα* and *νόσους* are coupled rather awkwardly with *ἐπαντέλλειν*, v. 282, as objects of *πιφαύσκων εἶπε*, 'he (or it) spoke of diseases, and (he said) that white hairs spring up on this disease.' We should certainly have expected to have an infinitive in the earlier part of the sentence as well as in the later, even if the sentence ended, as it is commonly supposed to do, with v. 282. Musgrave seems to have perceived this, and the alteration which he proposed of *πιφαύσκειν* for *πιφαύσκων* is ingenious and plausible, though few would follow him in his grotesque substitution of *γαστέρων* for *τὰς δέ νῶν*. We might complete his emendation by a suggestion of Bamberger's, and read *πιφαύσκειν εἶπεν ἄσθενῶν νόσους Σαρκῶν ἐπαμβατήρας*, if it did not seem better that *ἐπαμβατήρας* should not be forced into so close a connexion with *νόσους*, instead of standing, as it is generally understood, in apposition to it, and simply qualifying *λειχῆνας*. *πιφαύσκων*, too, is a word which we should gladly retain in its application to Apollo's oracle, which accords best with its Homeric use, and is strongly supported by *Eum.* 620, *βουλῇ πιφαύσκω δ' ὕμνι' ἐπισπέσθαι πατρός*, where Apollo is the speaker. We have then to seek an infinitive which may stand in the place of *τὰς δέ νῶν*. Putting palæographical considerations out of sight, I know of no word so likely as *βλαστάνειν*, used, as it not unfrequently is (see Lobeck's *Soph. Ajax*, pp. 90, 382, ed. 2, and compare *βλαστοῦσι* . . . *πανὰ τε καὶ πεδοβάμονα* in v. 589 of this play) in a sense which may be explained either as transitive, or, as I would rather regard it, at least in earlier Greek, as intransitive, with a cognate accusative. Let us see then how the sentence will run:—

*τὰ μὲν γὰρ ἐκ γῆς δυσφρόνων μειλίγματα
βροτοῖς πιφαύσκων εἶπε βλαστάνειν νόσους,
σαρκῶν ἐπαμβατήρας ἀγρίαις γνάθοις
λειχῆνας ἐξέσθοντας ἀρχαίαν φύσιν,
λευκάς δὲ κόρσας τῇδ' ἐπαντέλλειν νόσῳ.*

τὰ μὲν then stands in a sort of double opposition to *λευκάς δὲ κόρσας*, v. 282, where the distinction merely amounts to discrimination, and to *ἄλλας τε*, v. 283, where it is a real contrast. *δυσφρόνων μειλίγματα*, in a connexion like this, can only have one sense, the libations offered to appease the angry powers below. The sense of *μειλίγματα* is proved by v. 15 above (note), that of *δυσφρόνων*

including both the dead and the Erinnyes (on the connexion of whom with the earth see Müller, §§ 80 foll.), by such passages as vv. 39 foll. above, and still more by the contrasted use of εὐφρονες of the same powers when propitiated, *Pers.* 627, *Eum.* 992, 1030, where it is in fact synonymous with Εὐμένιδες. The meaning then is that in the case of a person neglecting to avenge his father's death, his very offerings of piety to those beneath, so far from being accepted, only make diseases spring up from the earth on which they are poured. ἐκ γῆς belongs in construction to τὰ μελιγμματα, in sense to βλαστάνειν (see note on v. 507). βροτοῖς then, as constructed with βλαστάνειν, will have the force illustrated in the note on v. 130, and originally apprehended by Klausen, characterizing the living in their relation to the dead as partakers of a common mortality. It is with great propriety that maladies so produced from the earth are said to be λειχήνες, which in Æschylus' view are diseases of plants no less than of men (*comp. Eum.* 785, where the λειχὴν ἄφυλλος, produced by the Erinnyes, is said to cast βροτοφθόρους κηλίδας), so that ἐπαμβατῆρας may possibly designate leprosy as mounting from the earth to the human form, as the poison in Lucan's description of the African serpents (*Phars.* 9.830) runs along the soldier's lance, 'invaditque manum.' I will only add, with regard to βλαστάνειν, that though to the eye it bears no very marked resemblance to τὰς δὲ νῶν, it might perhaps not unnaturally be confounded with it by the ear, if we suppose transcribers to have occasionally written from dictation, a source of confusion long since pointed out to me by a friend, as explaining corruptions in other passages of the Greek dramatists.

So far the passage has been made to yield a clear and consistent sense. Let us proceed to the next sentence, vv. 283-285. There we find the commentators equally perplexed, hesitating between various supposed constructions, one of which connects ὀρώντα with φωνεῖ, 'it speaks of me as seeing,' another with τελουμένας, 'brought to pass on me as I see,' while a third makes it a neuter, in a somewhat strange apposition with προσβολάς, 'things which see.' The only plausible suggestion is Hermann's, who places v. 285 after v. 288; but the evident logical connexion between ἐν σκότῳ and τὸ γὰρ σκοτεινόν, pointed out by Klausen, seems decisive in favour of the old order. Thus we are again led to suppose a corruption, and again led to seek it in a lost infinitive. The use of φωνεῖ has already rather perplexed the editors, some of whom adopt Stanley's ἐφώνει. We shall see the meaning of the adherence of the MSS. to the present, at the same time that we clear up the sentence, if we read φωνεῖν. These lines then will be closely connected with the preceding, depending on πιφαύσκων εἶπε as their principal verb. The subject of φωνεῖν will be ὀρώντα, its object προσβολάς. Translate, keeping the order of the Greek, 'and that other onsets' (or, if we take προσβολάς passively, 'visitations') 'of the Erinnyes, brought to pass by the slain father's blood, are summoned and harked on by him, as he sees clearly while bending his brow in darkness.' The order of the words enables us to see that the person designated by ὀρώντα is the father, who has been already mentioned by implication (as Klausen, though in other respects wide of the mark, rightly perceives) in the word πατρώων. The dead man calls the Erinnyes, just as in v. 402, βοᾷ λοιγὸς Ἐρινύν, or as in *Virg. A.* 6. 572, 'Tisiphone . . . vocat agmina sæva sororum.' He looks clearly through the

darkness, and calls the Erinnyes, the powers of darkness, by name, as a huntsman his pack, the very image expressed in other passages (vv. 924, 1054, comp. *Eum.* 132, 246) where they are actually spoken of as *κύες*. Then follows a parenthesis, rightly pointed as such by Paley, from τὸ γάρ, v. 286, to ταρασσει, v. 289, expressing the fact that the arrow of darkness and the frenzy of midnight panic are weapons in the hands of the dead, an explanation, in short, of the ἄλλας προσβολάς, after which the infinitives are resumed with διώκεσθαι, the undoubted reading of the MSS., and continue to the end of the χρησμός, v. 296. Thus the whole passage, with the exception of the parenthesis, forms one sentence, depending on πιφάσκων εἶπε, precisely the structure which we should have been previously entitled to expect in the case of an oracular utterance.

The above view is, I believe, perfectly original in the main. The observation that the language throughout is general had already been made by Dobree, and afterwards by Wordsworth, to whom it seems to have occurred independently, as it did to myself: but neither of them appears to have applied it to clearing up any of the difficulties of the passage, the supposition of the former that a line had been lost after v. 284, τοιαῦτα πέμψειν εἶπε τὸν κατὰ χθονός, Ὀρῶντα κ. τ. λ., showing that he did not appreciate the value of his discovery, whether we suppose him to have confounded πέμψειν with πέμπειν, or to have imagined a particular reference to Agamemnon and Orestes to be introduced in the middle of the general denunciation. It may be some confirmation of the truth of my view if I mention that it opened on me only very gradually, many months having intervened between the first perception of the character of the χρησμός with its bearings, and the complete solution of all the perplexities in detail.* I still desire some illustration of the supposed belief that libations poured on the earth by unholy hands produced natural diseases; but it is sufficiently intelligible in itself, and appropriate to Æschylus.

* It is to an early and incomplete draught of this view that Mr. Paley refers in his remarks on this passage in his English commentary.



ADDENDA.

P. 68. Note on v. 422.

Comp. Pacuvius' *Dulorestes* fr. 18 (ed. Ribbeck), 'Utinam nunc matrescam ingenio, ut meum patrem ulcisci queam' (where the reading *matrescam*, altered by Ribbeck into *maturescam*, is supported by Nonius, who quotes the line for the purpose of exemplifying the word), a line doubtless spoken by Electra.

P. 94. Note on v. 608.

Possibly *δαφουνός* may be intended to include the two notions, fiery red and sanguinary, just as Cassandra in Ennius' *Alexander*, fr. 6 (Ribbeck), says of the brand which symbolized Paris, 'Adest, adest fax obvoluta sanguine atque incendio.'

ERRATA.

P. 44, notes, column 1, line 5, *for alieni read alicui.*

„ „ line 13, *for κηκός read κηκίς.*

P. 80, notes, column 2, line 5, *for 187 read 188.*

P. 97, notes, column 1, line 3, *for intransively read intransitively.*

P. 99, notes, column 2, lines 27-8, *delete the period after vengeance, and insert a bracket before comp. Ag. 462.*

P. 103, notes, column 2, line 33, *for ἄλλος read ἄλλως.*

A few misplaced accents will be found, but, I trust, chiefly in places where the misprint is too obvious to mislead.

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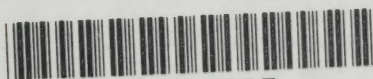
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